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THE

METHOD

OF

TEACHING and STUDYING

THE

BELLES LETTRES,

OR,

An INTRODUCTION to LANGUAGES, POETRY, RHETORIC, HISTORY, MORAL PHILOSOPHY, PHYSICS, &c.

WITH

REFLECTIONS on TASTE, and INSTRUCTIONS with regard to the ELOQUENCE of the PULPIT, the BAR, and the STAGE.

The whole illuſtrated with PASSAGES from the moſt famous POETS and ORATORS, ancient and modern, with CRITICAL REMARKS on them.

Deſigned more particularly for STUDENTS in the UNIVERSITIES.

By MR. ROLLIN,

Late Principal of the Univerſity of Paris, Profeſſor of Eloquence in the Royal College, and Member of the Royal Academy of Inſcriptions and Belles Lettres.

Tranſlated from the FRENCH.

VOL. I.

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M.DCC.LXIX.

ADVERTISEMENT

BY THE

TRANSLATOR.

THE work we here present the English reader, has already acquired so great a reputation all over Europe, that it would perhaps be impertinent to attempt a panegyric of it in this place. For the most learned and ingenious Journalists *have honoured it with the highest and most just encomiums in their periodical pieces, and applauded it as one of the compleatest treatises ever published on the subject of polite literature. Nor have particular writers of the greatest fame, and the finest taste, been wanting in their praises of it, and to name only two of different nations: the late Bishop* Atterbury, *whose knowledge in the various topics here treated of, is universally allowed, gives it the highest character in a letter he sent to the author, on receiving this work from him; and the celebrated Mr.* de Voltaire, *though he has taken upon him to exclude a great number of eminent writers of his own country from his* Temple of Taste, *has yet given our author a very honourable place in it. In short, were we to transcribe all the elogiums which have been made on this composition, we should write a volume instead of a preface.*

This Treatise is not merely the result of speculation, but of a great many years practice, in an university to which several of the most eminent men in France owed their education. No preceptor seems to have studied more carefully the various geniuses, dispositions, and inclinations of youth, nor to have been more successful in his labour, than our author. The manner in which he has drawn up this excellent work, proves him equal to it in every respect; and the tender and affectionate touches with which it is inter-

ſperſed, ſhew him to have been the kindeſt maſter. If ever a tutor ſtrewed the paths to ſcience with roſes, it is Mr. Rollin. *Thrice happy the pupils who were under the tuition of a gentleman, in whom knowledge and ſweetneſs of temper are ſo agreeably blended!*

It is too often obſerved, that when mere ſcholars (eſpecially thoſe concerned in the education of youth) take up the pen, their productions betray an air of pedantry, which is very diſtaſteful to perſons of a polite turn of mind and behaviour. But nothing of this character is ſeen in our author. He diſcovers ſo conſummate a knowledge in the ſeveral arts he profeſſed, that, to conſider him in this light, one would conclude he had never ſtirred out of a college; and, on the other ſide, ſo much of the fine gentleman in the dreſs of his ſtyle and diction, that one would imagine he had ſpent his whole life in courts.

A circumſtance which reflects the higheſt honour on him, is his great modeſty. Learning is but too apt to elate the mind, and to make thoſe who are poſſeſſed of it, look with the higheſt contempt on all ſuch as cannot boaſt the ſame advantages; but it had quite a different effect on Mr. Rollin. *This gentleman, ſo far from delivering himſelf in a magiſterial tone, ſpeaks always in the mildeſt and moſt ſubmiſſive terms. In this work, it is not the pedagogue who inſtructs us, but the fond parent, the amiable friend.*

A LETTER written by the Right Reverend Dr. FRANCIS ATTERBURY, late Lord Bishop of Rocheſter, to Mr. ROLLIN, in Commendation of this Work.

Reverende atque Eruditiſſime Vir,

CUM, monente amico quodam, qui juxta ædes tuas habitat, ſcirem te Pariſios revertiſſe; ſtatui ſalutatum te ire, ut primùm per valetudinem liceret. Id officii, ex pedum infirmitate aliquandiu dilatum, cùm tandem me impleturum ſperarem, fruſtra fui; domi non eras. Reſtat, ut quod coram exſequi non potui, ſcriptis ſaltem literis præſtem; tibique ob ea omnia, quibus à te auctus ſum, beneficia, grates agam, quas habeo certe, & ſemper habiturus ſum, maximas.

Reverà munera illa librorum nuperis à te annis editorum egregia ac perhonorifica mihi viſa ſunt. Multi enim facio, & te, vir præſtantiſſime, & tua omnia quæcunque in iſto literarum genere perpolita ſunt; in quo quidem Te cæteris omnibus ejuſmodi ſcriptoribus facilè antecellere, atque eſſe eundem & dicendi & ſentiendi magiſtrum optimum, prorsùs exiſtimo: cùmque in excolendis his ſtudiis aliquantulum ipſe & operæ & temporis poſuerim, liberè tamen profiteor me, tua cum legam ac relegam, ea edoctum eſſe à te, non ſolùm quæ neſciebam prorsùs, ſed etiam quæ antea didiciſſe mihi viſus ſum. Modeſtè itaque nimium de opere tuo ſentis, cùm juventuti tantùm inſtituendæ elaboratum id eſſe contendis. Ea certè ſcribis, quæ à viris iſtiuſmodi rerum haud imperitis, cum voluptate & fructu legi poſſunt. Vetera quidem & ſatis cognita revocas in memoriam; ſed ita revocas, ut illuſtres, ut ornes; ut aliquid vetuſtis adjicias quod novum ſit, alienis quod omnino tuum: bonaſque picturas bonâ in luce collocando, efficis, ut etiam iis, à quibus ſæpiſſimè conſpectæ ſunt, elegantiores tamen ſolito appareant, & placeant magis.

Certè, dum Xenophontem ſæpiùs verſas, ab illo & ea quæ à te plurimis in locis narrantur, & ipſum ubi-

que narrandi modum videris traxiſſe, ſtylique Xenophontei nitorem ac venuſtam ſimplicitatem non imitari tantùm, ſed planè aſſequi: ita ut ſi Gallicè ſciſſet Xenophon, non aliis illum, in eo argumento quod tractas, verbis uſurum, non alio prorsùs more ſcripturum judicem.

Hæc ego, haud aſſentandi causâ (quod vitium procul à me abeſt) ſed verè ex animi ſententiâ dico. Cùm enim pulchris à te donis ditatus ſim, quibus in eodem, aut in alio quopiam doctrinæ genere referendis imparem me ſentio, volui tamen propenſi erga te animi gratique teſtimonium proferre, & te aliquo ſaltem munúſculo, etſi perquam diſſimili, remunerari.

Perge, vir docte admodum ac venerande, de bonis literis, quæ nunc neglectæ paſſim & ſpretæ jacent, benè mereri: perge juventutem Gallicam (quando illi ſolummodò te utilem eſſe vis) optimis & præceptis & exemplis informare.

Quod ut facias, annis ætatis tuæ elapſis multos adjiciat Deus! iiſque decurrentibus ſanum te præſtet atque incolumem. Hoc ex animo optat ac vovet.

Tui obſervantiſſimus

FRANCISCUS ROFFENSIS.

Pranſurum te mecum poſt Feſta dixit mihi amicus ille noſter qui tibi vicinus eſt. Cùm ſtatueris tecum quo die adfuturus es, id illi ſignificabis. Me certè, annis maliſque debilitatum, quandocunque veneris, domi invenies.

6° *Kal. Jan.* 1731.

A LET-

A LETTER written by the Right Reverend Dr. FRANCIS ATTERBURY, late Lord Biſhop of Rocheſter, to Mr. ROLLIN, in commendation of this Work.

Reverend and moſt learned Sir;

WHEN I was informed by a friend who lives near you, that you were returned to Paris, I reſolved to wait on you, as ſoon as my health would admit. After having been prevented by the gout for ſome time, I was in hopes at length of paying my reſpects to you at your houſe, and went thither, but found you not at home. It is incumbent on me therefore to do that in writing, which I could not in perſon, and to return you my acknowledgments for all the favours you have been pleaſed to confer upon me, of which, I beg you will be aſſured, that I ſhall always retain the moſt grateful ſenſe.

And indeed I eſteem the books you have lately publiſhed, as preſents of exceeding value, and ſuch as do me very great honour. For I have the higheſt regard, moſt excellent Sir, both for you, and for every thing that comes from ſo maſterly a hand as yours, in the kind of learning you treat; in which I muſt believe that you not only excel all other writers, but are at the ſame time the beſt maſter of ſpeaking and thinking well; and I freely confeſs, that though I had applied ſome time and pains in cultivating theſe ſtudies, when I read your volumes over and over again, I was inſtructed in things by you, of which I was not only entirely ignorant, but ſeemed to myſelf to have learnt before. You have therefore too modeſt an opinion of your work, when you declare it compoſed ſolely for the inſtruction of youth. What you write, may undoubtedly be read with pleaſure and improvement by perſons not unacquainted in learning of the ſame kind. For whilſt you call to mind ancient facts and things ſufficiently known, you do it in ſuch a manner, that you illuſtrate, you embelliſh them, ſtill adding ſomething new to the old, ſomething entirely your own to the labours of others: by placing good pictures in a

good light, you make them appear with unuſual elegance and more exalted beauties, even to thoſe who have ſeen and ſtudied them moſt.

In your frequent correſpondence with Xenophon, you have certainly extracted from him, both what you relate in many places, and every where his very manner of relating; you ſeem not only to have imitated, but attained the ſhining elegance and beautiful ſimplicity of that author's ſtyle; ſo that had Xenophon excelled in the French language, in my judgment, he would have uſed no other words, nor wrote in any other method, upon the ſubject you treat, than you have done.

I do not ſay this out of flattery, (which is far from being my vice) but from my real ſenſe and opinion. As you have enriched me with your fine preſents, which I know how incapable I am of repaying either in the ſame, or in any other kind of learning, I was willing to teſtify my gratitude and affection for you, and at leaſt to make you ſome ſmall, though exceedingly unequal, return.

Go on, moſt learned and venerable Sir, to deſerve well of ſound literature, which now lies univerſally neglected and deſpiſed. Go on, in forming the youth of France (ſince you will have their utility to be your ſole view) upon the beſt precepts and examples.

Which that you may effect, may it pleaſe God to add many years to your life, and during the courſe of them, to preſerve you in health and ſafety. This is the earneſt wiſh and prayer of,

Your moſt obedient ſervant,

FRANCIS ROFFEN.

P. S. Our friend, your neighbour, tells me you intend to dine with me after the holidays. When you have fixed upon the day, be pleaſed to let him know it. Whenever you come, you will certainly find one ſo weak with age and ills as I am, at home.

December 26, 1731.

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THE

Preliminary DISCOURSE.

PART THE FIRST.

General REFLECTIONS *upon the advantages of a good* EDUCATION.

THE univerſity of Paris, founded by the kings of France for the inſtruction of youth, has three principal objects in view in the diſcharge of ſo important an employment, which are, Science, Morals, and Religion. Their firſt care is to cultivate and adorn the minds of young perſons with all the aids of learning of which their years are capable. From thence they proceed to rectify and form the heart by the principles of honour and probity, in order to their becoming good citizens. And to complete the work, of which thus far is only the deſign, and to give it the laſt degree of perfection, their next endeavour is to make them good Chriſtians.

With theſe views our princes founded the univerſity; conformable to which are the rules of duty, preſcribed in the ſeveral ſtatutes made by them in its favour. That of Henry the IVth, of glorious memory, begins in theſe words: "The happineſs of kingdoms "and people, and eſpecially of a Chriſtian ſtate, de- "pends upon the good education of youth; whereby "the minds of the rude and unſkilful are civilized "and faſhioned, and ſuch as would otherways be uſe- "leſs and of no value, qualified to diſcharge the ſe- "veral offices of the ſtate with ability and ſucceſs:

" by that they are taught their inviolable duties to " God, their Parents, and their Country, with the " reſpect and obedience which they owe to Kings and " Magiſtrates." *Cum omnium regnorum & populorum felicitas, tum maxime reipublicæ chriſtianæ ſalus, a recta juventutis inſtitutione pendet: quæ quidem rudes adhuc animos ad humanitatem flectet; ſteriles alioquin & infructuoſos reipublicæ muniis idoneos & utiles reddit; Dei cultum, in parentes & patriam pietatem, erga magiſtratus reverentiam & obedientiam, promovet.*

We ſhall examine each of theſe three objects in particular, and endeavour to ſhew how neceſſary it is to have them conſtantly before our eyes in the education of youth.

The

The first Object of INSTRUCTION.

How much the study of the liberal ARTS *and* SCIENCES *conduces to forming the* MIND.

TO have a just idea of the benefits arising from the training up of youth in the knowledge of Languages, Arts, History, Rhetoric, Philosophy, and such other sciences as are suitable to their years; and to learn how far such studies may contribute to the glory of a kingdom; we need only take a view of the difference which learning makes, not only between private men, but nations.

Difference study makes between men.

The Athenians possessed but a small territory in Greece, but of how large an extent was their reputation? By carrying the sciences to perfection they completed their own glory. The same school sent abroad excellent men of all kinds, great orators, famous commanders, wise legislators, and able politicians. This fruitful source diffused the like advantages over all the politer arts, though seemingly independent of it, such as Music, Painting, Sculpture, and Architecture. It was hence they received their improvement, their grandeur, and perfection; and, as if they had been derived from the same root, and nourished with the same sap, they flourished all at the same time.

Rome, which had made herself mistress of the world by her victories, became the subject of its wonder and imitation, by the excellent performances she produced in almost all kinds of arts and sciences, and thereby she gained a new kind of superiority over the people she had subjected to her yoke, which was far more pleasing than what had been obtained by arms and conquest.

Afric, which was once so productive of great and learned men, through the neglect of literature is grown absolutely unfruitful, and even fallen into that

barbarity of which it bears the name, without having produced one ſingle perſon, in the courſe of ſo many ages, who has diſtinguiſhed himſelf by any talent, called to mind the merit of his anceſtors, or cauſed it to be remembered by others. Egypt in particular deſerves this character, which has been conſidered as the ſource from whence all the ſciences have flowed.

The reverſe has happened among the people of the Weſt and North. They were long looked on as rude and barbarous; as having diſcovered no taſte for works of ingenuity and wit. But as ſoon as learning took place among them, they ſent abroad conſiderable proficients in all kinds of literature, and in every profeſſion, who, in point of ſolidity, underſtanding, depth, and ſublimity, have equalled whatever other nations have at any time produced.

We daily obſerve, that in proportion as the ſciences make their progreſs in countries, they transform the inhabitants into new creatures: and by inſpiring them with gentler inclinations and manners, and ſupplying them with better forms of adminiſtration, and more humane laws, they raiſe them from the obſcurity wherein they had languiſhed before, and engage them to throw off their natural roughneſs. Thus they prove evidently that the minds of men are very near the ſame in all parts of the world; that all honourable diſtinction in regard to them is owing to the ſciences; and that according as theſe are cultivated or neglected, nations riſe or fall, emerge out of darkneſs, or ſink again into it; and that their fate in a manner depends upon them.

But, without recourſe to hiſtory, let us only caſt our eyes upon what ordinarily paſſes in nature. From thence we may learn, what an infinite difference cultivation will make between two pieces of ground, which are otherways very much alike. The one, if left to itſelf, remains rough, wild, and over-run with weeds and thorns. The other, laden with all ſorts of grain and fruits, and ſet off with an agreeable variety of flowers, collects into a narrow compaſs whatever is

moſt

moſt rare, wholeſome, or delightful, and by the tiller's care becomes a pleaſing epitome of all the beauties of different ſeaſons and regions. And thus it is with the mind, which always repays us with uſury the care we take to cultivate it. That is the ſoil, which every man, who knows how nobly he is deſcended, and for what great ends deſigned, is obliged to manage to advantage; a ſoil [a] that is rich and fruitful, capable of immortal productions, and alone worthy all its care.

Study gives elevation and enlargement to the mind.

In reality the mind is nouriſhed and ſtrengthened by the ſublime truths ſupplied by ſtudy. It increaſes and grows up in a manner with the great men, whoſe performances are the objects of its attention, almoſt as we uſually fall into the practices and opinions of thoſe with whom we converſe. It ſtrives by a noble emulation to attain to their glory, and is encouraged to hope for it from the ſucceſs which they have met with. Forgetful of its own weakneſs, it makes noble efforts to ſoar with them above its ordinary pitch. Unfurniſhed with a ſufficient ſtock in itſelf, and confined within narrow bounds, it has ſometimes little room for invention, and its forces are eaſily exhauſted. But ſtudy makes up its defects, and ſupplies its wants from abroad. It enlarges the limits of the underſtanding by foreign aſſiſtance, extends its views, multiplies its ideas, and renders them more various, diſtinct, and lively; by ſtudy we are taught to conſider truth in various aſpects, and different lights, we diſcover the copiouſneſs of principles, and are enabled to draw from them the remoteſt conſequences.

Study gives rectitude of judgment.

We come into the world ſurrounded with a cloud of ignorance, which is increaſed by the falſe prejudices of a bad education. By ſtudy the former is diſperſed, and the latter corrected. It gives rectitude and exactneſs to our thoughts and reaſonings; inſtructs us how to range in due order whatever we have to ſpeak or write; and preſents us with the brighteſt

[a] Nihil eſt feracius ingeniis, iis præſertim quæ diſciplinis exculta ſunt. Cic. Orat. n. 48.

ſages of antiquity as patterns for our conduct, whom in this ſenſe we may well call, with Seneca [b], the maſters and teachers of mankind. By laying before us their judgment and diſcretion, we are made to walk with ſafety under the direction of ſuch choſen guides, who, after having ſtood the teſt of ſo many ages and nations, and ſurvived the downfal of ſo many empires, have deſerved, by common conſent, to be eſteemed the ſovereign judges of good taſte thro' all ſucceeding times, and the moſt finiſhed models of the higheſt perfection in literature.

Capacity for buſineſs derived from ſtudy.

But the uſefulneſs of ſtudy is not confined to what we call ſcience; it renders us alſo more fit for buſineſs and employments.

Paulus Æmilius, who put an end to the empire of the Macedonians, knew perfectly well how to form a great man. Plutarch takes notice of the particular care he took of the education of his children. He was not ſatisfied with making them learn their own tongue by rule, as the manner then was, but he alſo cauſed them to be taught Greek. He provided them with maſters of all kinds, in Grammar, Rhetoric, and Logic, beſides the perſons employed to inſtruct them in the art of war; and as often as poſſibly he could, he aſſiſted himſelf in all their exerciſes. When he had conquered Perſeus, he diſdained to caſt his eyes upon the immenſe riches, which were found in his treaſury; and only permitted his ſons, who, as the hiſtorian ſays, were fond of learning, to take the books of that king's library.

The cares of a father ſo knowing and diligent were attended with ſucceſs. He had the good fortune to give Rome a ſecond Scipio Africanus, the conqueror of Carthage and Numantia, who was no leſs famous for his wonderful taſte in learning and all the ſciences, than for his military virtues. This great man had always with him, both at home and abroad, the hiſ-

[b] Quam venerationem parentibus meis debeo, eandem illis præceptoribus generis humani, à quibus tanti boni initia fluxerunt. Sen. Epiſt. 64.

torian

torian Polybius, and Panetius the philoſopher, whom he honoured with particular marks of his friendſhip. "No one (ſays [c] an hiſtorian of Scipio) could fill "up the vacant hours of buſineſs to more advantage "than he. Divided betwixt war and peace, he was "conſtantly employed in expoſing his body to dan-"gers, or improving his mind by ſtudy." There is reaſon to believe Cicero means him, when he [d] ſays, He had always the works of Xenophon in his hands; for I queſtion whether that character agrees alſo with the elder Scipio.

[e] Lucullus found alſo great advantage in reading good authors, and the ſtudy of hiſtory. Upon his appearance at the head of an army, his conſummate abilities aſtoniſhed every body. He ſet out from Rome, ſays Cicero, with little or no experience in military affairs, and arrived in Aſia an excellent general. His great genius, improved by the ſtudy of the liberal ſciences, ſerved him inſtead of experience, which one would have thought almoſt impoſſible.

Brutus paſſed part of his nights in learning the art of war from the relations of the campaigns of the moſt celebrated commanders, and thought the time well ſpent which he employed in reading the hiſtorians, eſpecially Polybius, whoſe works he was found intent upon, but a little before the famous battle of Pharſalia.

[c] Scipio tam elegans liberalium ſtudiorum omniſque doctrinæ & auctor & admirator fuit, ut Polybium Panætiumque præcellentes ingenio viros domi militiæque ſecum habuerit. Neque enim quiſquam hoc Scipione elegantius intervalla negotiorum otio diſpunxit, ſemperque aut belli aut pacis ſerviit artibus; ſemper inter arma ac ſtudia verſatus, aut corpus periculis, aut animum diſciplinis exercuit. Vell. Paterc. lib. 1. cap. 13.

[d] Africanus ſemper Socraticum Xenophontem in manibus habebat. Lib. 2. Tuſc. quæſt. n. 62.

[e] Magnum ingenium Luculli, magnumque optimarum artium ſtudium, tum omnis liberalis & digna homine nobili ab eo percepta doctrina.----Ab eo laus imperatoria non admodum expectabatur.---- Sed incredibilis quædam ingenii magnitudo non deſideravit indoctum uſus diſciplinam. Itaque, cùm totum iter & navigationem conſumpſiſſet, partim in percontando à peritis, partim rebus geſtis legendis, in Aſiam factus imperator venit, cum eſſet Roma profectus rei militaris rudis. Lib. 4. Academ. quæſt. n. 1, & 2.

It is eaſy to imagine, that the particular care the Romans took to improve the minds of their youth in the latter times of the republic, muſt naturally give an additional merit and luſtre to the great qualifications they otherways poſſeſſed, by enabling them to excel alike in the field, and at the bar, and to diſcharge the employments of the ſword and gown with equal ſucceſs.

Generals themſelves ſometimes, through want of application to learning, leſſen the glory of their victories, by dry, faint, and lifeleſs relations; and ſupport but ill with their pens the achievements of their ſwords. How different is this from Cæſar, Polybius, Xenophon, and Thucydides, who, by their lively deſcriptions, carry the reader into the field of battle, lay before him the reaſon of the diſpoſition of their troops, and the choice of their ground; point out to him the firſt onſets and progreſs of the battle, the inconveniencies intervening, and the remedies applied; the inclining of victory to this or that ſide, and its cauſe; and by theſe different ſteps lead him as it were by the hand to the event?

The ſame may be ſaid of negotiations, magiſtracies, offices of civil juriſdiction, commiſſions, in a word, of all the employments which oblige us either to ſpeak in public or in private, to write, or give an account of our adminiſtration, to manage others, gain them over, or perſuade them. And what employment is there, where almoſt all theſe are not neceſſary?

Nothing is more uſual than to hear perſons, who have been in the world, and taught by a long courſe of experience and ſerious reflections, bitterly complaining of the neglect of their education, and their not being brought up to a taſte of learning, whoſe uſe and value they begin too late to know. They own that this defect has kept them out of great employments, or left them unequal to thoſe they have filled, or made them ſink under their weight.

When, upon certain great occaſions, and in places of diſtinction, we ſee a young magiſtrate, improved

by

by learning, draw upon himſelf the applauſe of the public, what father would not rejoice to have ſuch a ſon, and what ſon, of any tolerable underſtanding, would not be pleaſed with ſuch ſucceſs? All then agree to expreſs their ſenſe of the advantages of learning, and all perceive how capable it is of raiſing a man to a degree of ſuperiority above his age, and often above his birth alſo.

But though this ſtudy was of no other uſe than the acquiring an habit of labour, the making application leſs troubleſome, the attaining a ſteadineſs of mind, and conquering our averſions to ſtudy, and a ſedentary life, or whatever elſe ſeems to lay a reſtraint upon us, it would ſtill be of very great advantage. In reality it draws us off from idleneſs and debauchery, and uſefully fills up the vacant hours which hang ſo heavy on many people's hands, and renders that leiſure very agreeable [*f*], which, without the aſſiſtance of literature, is a kind of death, and in a manner the grave of a man alive. It enables us to paſs a right judgment upon other mens labours, to enter into ſociety with men of underſtanding, to keep the beſt company, to have a ſhare in the diſcourſes of the moſt learned, to furniſh out matter for converſation, without which we muſt be ſilent, to render it more agreeable by intermixing facts with reflections, and ſetting off the one by the other.

It is true indeed, that frequently we have nothing to do either with the Greek or Roman hiſtory, Philoſophy, or Mathematics, in our common converſation, buſineſs, or even the public diſcourſes we have to make. But then, the [*g*] ſtudy of theſe ſciences, if well digeſted, gives a regular way of thinking, adds a ſolidity and exactneſs, with a grace alſo, which the learned eaſily perceive.

[*f*] Otium ſine literis mors eſt, & hominis vivi ſepultura. Senec. Epiſt. 82.

[*g*] Ipſa multarum artium ſcientia etiam aliud agentes nos ornat, atque, ubi minimè credas, eminet et excellit. Dialog. de orat. cap. 32.

But

But it is time to proceed to the next advantage to be drawn from ſtudy, and the ſecond object which maſters ſhould have in view in the inſtruction of youth; and this is the conduct of their manners, ſo as to make them honeſt men.

The ſecond Object of INSTRUCTION.

Care in forming the MANNERS.

Neceſſity for taking pains in forming the manners.

IF there were no other views in inſtruction than the making a man learned; if it was confined to his being ſkilful, eloquent, and fit for buſineſs; and if, in improving the underſtanding, it neglected to direct the heart; it would by no means come up to what might reaſonably be expected, nor would it lead us to one of the principal ends for which we came into the world. How little ſoever we examine the nature of man, his inclinations, and his end, it is eaſy to diſcern, that he is not made only for himſelf, but for ſociety. Providence has appointed him a ſtation; he is the member of a body, whoſe advantage he ought to promote; and, as in a concert of muſic, he ſhould qualify himſelf to perform his part well, that the harmony may not be imperfect.

But amongſt the infinite variety of occupations which divide mankind, the employments which the ſtate is moſt concerned to ſee well filled, are ſuch as require the brighteſt talents, and the moſt exalted degrees of knowledge. Other arts and profeſſions may be neglected to a certain point, and the ſtate not be remarkably the worſe for it. But the caſe is otherways with employments which require wiſdom and conduct, as they give motion to the whole body of the ſtate, and having a greater ſhare of authority, more directly affect the ſucceſs of the government, and the happineſs of the public.

Now,

Now, it is virtue alone which enables a man to discharge the offices of the state with honour. It is the good dispositions of the heart that distinguish him from the rest of mankind, and by constituting his real merit, make him also a fit instrument for promoting the happiness of society. It is virtue which gives him a taste for true and solid glory, inspires him with the love of his country, and motives to serve it well; which teaches him to prefer always the public good to his own private interest, to think nothing necessary but his duty, nothing valuable but integrity and equity, nothing comfortable but the testimony of his own conscience, and the approbation of good men, nor any thing shameful but what is vicious. It is virtue which makes him disinterested, and secures his liberty; which raises him above flattery, reproach, menaces, and misfortunes; which prevents his giving way to injustice, however mighty and formidable it may be, and which habituates him, in all his proceedings, to have a view to the lasting and incorruptible judgment of posterity, and never to prefer before it the faint glitter of false glory, which will vanish like smoke at the end of his days.

Probity alone discharges great offices with dignity.

These then are the ends which good masters propose in the education of youth. They set but a small value upon the sciences, unless they conduct to virtue. They look upon an immense erudition as inconsiderable, if unattended with probity. It is the honest man they prefer to the learned; and by laying before their scholars the most beautiful passages of antiquity, strive less to enlarge their capacity, than to make them virtuous, good children, good fathers, good friends, and good citizens.

The end of all study is to make men perfect.

Without this in reality, of what great significance would their studies be, which, according to the expression of a wise Pagan, might serve indeed to feed their ostentation, but would prove incapable of correcting their faults [*b*]? *Ex studiorum liberalium vana*

[*b*] Senec. Epist. 59.

ostenta-

oſtentatione, & nihil ſanantibus literis. Would they be uſeful in removing their prejudices, or governing their paſſions? Would they make them more valiant, juſt, or liberal [*i*]? *Cujus iſta errores minuent? Cujus cupiditates prement? Quem fortiorem, quem juſtiorem, quem liberaliorem facient?*

Seneca borrowed this ſolid notion from Plato's philoſophy, who, in ſeveral parts of his writings, lays down this great principle, That the end of the education and inſtruction of youth, as well as of government, is to make them better; and that whoever departs from this rule, how meritorious ſoever he may otherways appear to be, in reality does not deſerve either the eſteem or approbation of the public [*k*]. This judgment that great philoſopher gave of one of the moſt illuſtrious citizens of Athens, who had long governed the republic with the higheſt reputation; who had filled the town with temples, theatres, ſtatues, and public buildings, beautified it with moſt famous monuments, and ſet it off with ornaments of gold; who had drawn into it whatever was curious in ſculpture, painting, and architecture, and had fixed in his works the model and rule of taſte for all poſterity. But, ſays Plato, can they name one ſingle man, citizen or foreigner, bond or free, beginning with his own children, whom Pericles made wiſer or better by all his care? He very judiciouſly obſerves, that his conduct, on the contrary, had cauſed the Athenians to degenerate from the virtues of their anceſtors, and had rendered them idle, effeminate, bablers, buſy bodies, fond of extravagant expences, and admirers of vanity and ſuperfluity. From whence he concludes, that it was wrong to cry up his adminiſtration ſo exceſſively, ſince he deſerved no more than a groom, who, undertaking the care of a fine horſe, had taught him only to ſtumble and kick, to be hard-mouthed, ſkittiſh, and vicious.

It is eaſy to apply this principle to the ſtudy of literature and the ſciences. It teaches us not to neglect

[*i*] Id. de brev. vitæ, cap. 1. [*k*] Plato in Georgia.

them,

them, but to draw all the advantages from them that may be expected; to look upon them, not as our end, but as the means to conduct us to it [*l*]. Virtue is not their immediate object, but they prepare us for it, and bear the same relation to it as the first rudiments of grammar bear to the arts and sciences; that is, they are very useful instruments, if we know how to make a good use of them.

Means of forming the Manners.

Now, the use we ought to make of them, is, by a proper application of the maxims, examples, and remarkable stories to be met with in the reading of authors, to inspire young persons with the love of virtue, and detestation of vice.

Necessity of opposing the natural corruption of man, and the torrent of bad customs, with good principles and examples.

Ever since the fall, there is discernible in the heart of man an unhappy disposition to ill, which will soon eradicate in children the few good inclinations that remain, unless parents and masters be continually upon their guard to encourage and strengthen those faint but precious remains of our first innocence, and pluck up with indefatigable care the thorns and briars which are continually shooting up in so bad a soil.

This natural inclination to ill takes frequently a deeper root in young people from every thing about them. [*m*] How few parents are there, who are sufficiently cautious and circumspect of what they do in presence of their children, or who are willing to restrain themselves from all such discourse as may instil false notions into them? Have they not continually the commendations of such persons in their ears, as have great estates, large attendance, good tables, fine houses, and sumptuous furniture? And does not all this amount to a public approbation [*n*], and a voice

[*l*] Quare ergo liberalibus studiis filios erudimus? Non quia virtutem dare possunt, sed quia animum ad accipiendam virtutem præparant. Quemadmodum prima illa, ut antiqui vocabant, literatura, per quam pueris elementa traduntur, non docet liberales artes, sed mox præcipendis locum parat: sic liberales artes non producunt animum ad virtutem, sed expediunt. Senec. Epist. 88.

[*m*] Maxima debetur puero reverentia. Juv.

[*n*] Illa vox, quæ timebatur, erat blanda, non tamen publica: at hæc, quæ timenda est, non ex uno scopulo, sed ex omni terrarum parte circumsonat. Senec. Epist. 31.

far more dangerous than that of the Sirens in the fable, which after all was heard no farther than the neighbourhood of the rock they dwelt in; whereas this reaches to every town, and almoſt into every houſe. [o] Nothing is ſaid before children without effect. One word of eſteem or admiration for riches, falling from the father, is enough to create a paſſion for them in the ſon, which ſhall grow up with his years, and perhaps never be extinguiſhed.

[p] To all theſe deluding enchantments it is therefore neceſſary that we oppoſe a voice, which ſhall make itſelf heard amidſt the confuſed cries of dangerous opinions, and diſperſe all theſe falſe prejudices. Youth have need of a faithful and conſtant monitor, an advocate who ſhall plead with them the cauſe of truth, honeſty, and right reaſon, who ſhall point out to them the miſtakes that prevail in moſt of the diſcourſes and converſations of mankind, and lay before them certain rules, whereby to diſcern them.

But who muſt this monitor be? The maſter who has the care of their education? And ſhall he make ſet leſſons on purpoſe to inſtruct them upon this head? At the very name of leſſons they take the alarm, keep themſelves upon their guard, and ſhut their ears to all he can ſay, as though he were laying traps to enſnare them.

We muſt therefore give them maſters who can lie under no ſuſpicion or diſtruſt. [q] To heal or preſerve them from the contagion of the preſent age, we muſt carry them back into other countries and times,

[o] Nulla ad aures noſtras vox impune perfertur. Epiſt. 94.

Admirationem nobis parentes auri argentique fecerunt: & teneris inſuſa cupiditas altius ſedit, crevitque nobiſcum. Epiſt. 115.

[p] Sit ergo aliquis cuſtos, & aurem ſubinde pervellat, abigatque rumores, & reclamet populis laudantibus. . . . Neceſſarium eſt admoneri, & habere aliquem advocatum bonæ mentis, eque tanto fremitu falſorum, unam denique audire vocem. . . . quæ tantis clamoribus ambitioſis exſurdato ſalutaria inſuſurret. Epiſt. 34.

[q] Si velis vitiis exui, longe a vitiorum exemplis recedendum eſt. . . . Ad meliores tranſi. Cum Catonibus vive, cum Lælio, &c. Senec. Epiſt. 104.

and

and oppoſe the opinions and examples of the great men of antiquity, whom the authors they have in their hands ſpeak of, to the falſe principles and ill examples which miſlead the greateſt part of mankind. They will readily give ear to lectures that are made by a Camillus, a Scipio, or a Cyrus: and ſuch inſtructions, concealed, and in a manner diſguiſed under the name of ſtories, ſhall make a deeper impreſſion upon them, as they ſeem leſs deſigned, and thrown in their way by pure chance.

The taſte of real glory and real greatneſs declines more and more amongſt us every day. [r] New raiſed families, intoxicated with their ſudden increaſe of fortune, and whoſe extravagant expences are inſufficient to exhauſt the immenſe treaſures they have heaped up, lead us to look upon nothing as truly great and valuable, but wealth, and that in abundance; ſo that not only poverty, but a moderate income, is conſidered as an inſupportable ſhame, and all merit and honour are made to conſiſt in the magnificence of buildings, furniture, equipage and tables.

How different from this bad taſte are the inſtances we meet with in ancient hiſtory? We there ſee dictators and conſuls brought from the plough. How low in appearance? [s] Yet thoſe hands, grown hard by labouring in the field, ſupported the tottering ſtate, and ſaved the commonwealth. [t] Far from taking pains to grow rich, they refuſed the gold that was offered them, and found it more agreeable to command over thoſe who had it, than to poſſeſs it themſelves. Many of their greateſt men, as Ariſtides among the Greeks, who had the management of the public treaſures of Greece for ſeveral years; Valerius

[r] Homines novi. . . . omnibus modis pecuniam trahunt, vexant: tamen ſumma lubidine divitias ſuas vincere nequeunt. Salluſt. Catil. cap. 20.

[s] Sed illæ ruſtico opere attritæ manus ſalutem publicam ſtabilierunt. Val. Max. lib. 4. cap. 4.

[t] Curio ad focum ſedenti magnum auri pondus Samnites cum attuliſſent, repudiati ab eo ſunt. Non enim aurum habere, præclarum ſibi videri dixit, ſed iis qui haberent aurum imperare. Cic. de ſenect. n. 55.

Publicola,

Publicola, Menenius Agrippa, and many others among the Romans, did not leave enough to bury them when they died; in such honour was poverty among them, and so much despised were riches. [u] We see a venerable old man, distinguished by several triumphs, feeding in a chimney-corner upon the garden-stuff his own hands had planted and gathered. [x] They had no great skill in disposing entertainments, but in return they knew how to conquer their enemies in war, and to govern their citizens in peace. [y] Magnificent in their temples and public buildings, and declared enemies of luxury in private persons, they contented themselves with moderate houses, which they adorned with the spoils of their enemies, and not of their countrymen.

Augustus, who had raised the Roman empire to an higher pitch of grandeur than ever it had attained before, and who, upon sight of the pompous buildings he had in Rome, [z] could vain-gloriously but truly boast, that he should leave a city all marble, which he had found all brick: this Augustus, during a long reign of more than forty years, departed not one tittle from the antient simplicity of his ancestors. [a] His palaces, whether in town or country, were exceeding plain; and his constant furniture was such, as the luxury of private persons would soon after have been ashamed of. He lay always in the same apartment, without changing it, as others did, according to the seasons; and his clothes were seldom any other, than such as the empress Livia, or his sister Octavia, had spun for him.

[u] Fabricius ad focum cœnat illas ipsas radices, quas in agro repurgando triumphalis senex vulsit. Senec. de provid. cap. 3.

[x] Parum scite convivium exorno. . . . At illa multo optuma reipublicæ doctus sum, hostes ferire, &c. Sallust. Jugurth. cap. 85.

[y] In suppliciis deorum magnifici, domi, parci. Catil. cap. 85.

[z] Urbem excoluit adeo, ut jure sit gloriatus, marmoream se relinquere, quam lateritiam accepisset. Suet. in Aug. cap. 28.

[a] Habitabat ædibus neque laxitate, neque cultu conspicuis. Sueton. in Aug. cap. 72.

Instrumenti ejus & supellectillis parsimonia apparet etiam nunc, residuis lectis atque mensis, quorum pleraque vix privatæ elegantiæ sint. Ib. cap. 73.

Passages

Paſſages of this nature make an impreſſion upon young people, and indeed upon every body. They lead us to the reflections which Seneca ſays he made upon ſeeing very ordinary baths in the country-houſe of Scipio Africanus, where in his time they had carried the magnificence of them to an almoſt incredible exceſs. 'Tis a great pleaſure, [*b*] ſays he, to me, to compare Scipio's manners with ours. That great man, the terror of Carthage, and honour of Rome, after manuring his field with his own hands, could waſh himſelf in an obſcure corner, lie under a ſmall roof, and be content to have his rooms floored with a ſorry pavement. But who now could be ſatisfied to live as he did? There is no man but looks upon himſelf poor and ſordid, if his riches and magnificence do not extend themſelves even to his baths.

[*c*] How glorious is it, ſays he, at another time, to ſee a man who had paſſed through the command of armies, the government of provinces, the honours of a triumph, and the moſt honourable offices of magiſtracy in Rome; and what is ſtill greater, to ſee Cato, upon a ſingle horſe, without any other attendance, and his baggage behind him? Can any lecture in philoſophy be more uſeful than ſuch reflections?

How weighty are thoſe admirable words of the ſame Scipio we have been ſpeaking of, when he tells Maſiniſſa, that continence is the virtue he moſt valued himſelf upon, "and that young men have leſs to fear "from an army of enemies, than from the pleaſures "which ſurround them on all ſides; and that whoe-

[*b*] Magna me voluptas ſubit contemplantem mores Scipionis ac noſtros. In hoc annulo ille Carthaginis horror, cui Roma debet quod tantum ſemel capta eſt, abluebat corpus laboribus ruſticis feſſum: exercebat enim opere ſe, terramque, (ut mos fuit priſcis) ipſe ſubigebat. Sub hoc ille tecto tam ſordido ſtetit: hoc illum tam vile pavimentum ſuſtinuit. At nunc quis eſt, qui ſic lavari ſuſtineat? Pauper ſibi videtur ac ſordidus, niſi parietes magnis & pretioſis orbibus refulſerint. Sen. epiſt. 86.

[*c*] O quantum erat ſeculi decus, imperatorem, triumphalem, cenſorium, & (quod ſuper omnia hæc eſt) Catonem, uno caballo eſſe contentum, & ne toto quidem! Partem enim farcinæ, ab utroque latere dependentes, occupabant. Sen. epiſt. 87.

" ver was able to lay a reſtraint upon his deſires, and " ſubject them to reaſon, had gained a more glorious " victory than they had lately obtained over Syphax." *Non eſt, non (mihi crede) tantum ab hoſtibus armatis ætati noſtræ periculum, quantum ab circumfuſis undique voluptatibus. Qui eas ſua temperantia frænavit ac domuit, næ multo majus decus majoremque victoriam ſibi peperit, quam nos Syphace victo habemus* [*d*.]

He had a right to talk thus after the example of wiſdom he had given ſome years before, with reference to a young and beautiful princeſs, who was brought him among the priſoners of war. Upon information that ſhe was promiſed in marriage to a young nobleman of the country, he cauſed her to be kept with as much care and caution as though ſhe were in her mother's houſe. And as ſoon as her lover arrived, he gave her back into his hands, with a diſcourſe full of that greatneſs and noble Roman ſpirit, which is now ſcarce any where to be met with but in books; and to complete the glorious action, he added to the princeſs's portion the ranſom which her father and mother had brought to redeem their daughter. This inſtance is the more extraordinary, [*e*] as Scipio was then young, under no matrimonial tie, and a conqueror. And this piece of generoſity gained him the affections of all Spain; [*f*] they looked upon him as a deity come down from heaven in human ſhape, conquering all oppoſition more by his kindneſs and generoſity, than the force of his arms. Struck with admiration and aſtoniſhment, they cauſed this action to be engraved upon a [*g*] ſilver buckler, and preſented it

[*d*] Tit. Liv. lib. 30. n. 14.

[*e*] Eximiæ formæ virginem . . . accerſitis parentibus & ſponſo inviolatam tradidit, & juvenis, & cælebs, & victor. Val. Max. lib. 4. cap. 3.

[*f*] Veniſſe diis ſimillimum juvenem, vincentem omnia, cum armis, tum benignitate ac beneficiis. Tit. Liv. lib. 26. n. 50.

[*g*] M. Maſſieux, in his diſſertation upon votive bucklers, takes notice that Scipio, upon his return to Rome, carried his buckler along with him, and that in paſſing the Rhone it was loſt, with part of his baggage. It lay in the river till the year 1656, when it was drawn out by ſome fiſhermen. It is now in the king of France's cabinet.

to Scipio; a preſent far more valuable and glorious, than all the treaſures and triumphs whatſoever.

To accuſtom youth to prefer actions of goodneſs and generoſity, before ſuch as are attended with glory and praiſe.

By examples like theſe, young people are taught to have a ſenſe of what is excellent, to have a taſte for virtue, and to place their eſteem and admiration only upon real merit; they learn hence to paſs a right judgment upon mankind, not from what they outwardly appear to be, but from what they really are; to overcome popular prejudices, and not to be led away by the empty ſhew of glaring actions, which often have no real greatneſs or ſolidity at bottom.

They learn hence to prefer acts of bounty and liberality to ſuch as more frequently attract the eyes and admiration of mankind; and to eſteem the ſecond Scipio Africanus no leſs for giving up all his eſtate to his elder brother, upon being adopted into a wealthy family, than for his conqueſt of Carthage and Numantia.

They may here find it inſinuated, that a ſervice generouſly paid to a friend in diſtreſs, has the advantage of the moſt glorious victories. It is the beautiful reflection of Cicero in one of his orations. The paſſage is extremely eloquent, and deſerves to have the whole art of it unravelled, and all its beauties pointed out to the young readers; but they ſhould particularly be taught to dwell upon the excellent principle that cloſes it. [*b*] Cicero lays open on the one ſide the military

[*b*] Multas equidem C. Cæſaris virtutes, magnas incredibileſque cognovi. Sed ſunt cæteræ majoribus quaſi theatris propoſitæ & pene populares: caſtris locum capere, exercitum inſtruere; expugnare urbes, aciem hoſtium profligare; hanc vim frigorum, hyememque, quam nos vix hujus urbis tectis ſuſtinemus, excipere; his ipſis diebus hoſtem perſequi, tum, cum etiam feræ latibulis ſe tegant, atque omnia bella jure gentium conquieſcant: ſunt ea quidem magna, quis negat? Sed magnis excitata ſunt præmiis ad memoriam hominum ſempiternam. Quo minus admirandum eſt eum facere illa, qui immortalitatem concupiverit. Hæc mira laus eſt, quæ non poetarum carminibus, non annalium monumentis celebratur, ſed prudentium judicio extenditur: Equitum Romanum, veterem amicum ſuum, ſtudioſum, amantem, obſervantem ſui, non libidine, non turpibus impenſis cupiditatum atque jacturis, ſed experientia patrimonii amplificandi, labentem excepit, corruere non ſivit, fulſit & ſuſtinuit re, fortuna, fide, hodieque ſuſtinet; nec amicum prudentem corruere patitur; nec

tary virtues of Cæsar, which he displays in their fullest light, by representing him not only as superior to his enemies, but as conqueror of the seasons; on the other he describes the generous protection he granted to an old friend, who was fallen into disgrace, and reduced to want through an unforeseen misfortune; and upon weighing these different qualities in the balance of truth, he pronounces in favour of the latter. "This, "says he, was an action truly great, and worthy our "admiration. Let people pass what censure they "please upon my judgment, but, in my opinion, "Cæsar's regard for the misfortunes of an old friend, "in so exalted a condition of fortune and power, "ought to be preferred to all his other virtues."

Reflections upon the point of honour in duels.

I shall conclude these remarks, with a passage in history, very proper to instruct young men. Eurybiades, the Lacedemonian, generalissimo of the Greek allies on board the fleet which was sent against the Persians, not bearing that Themistocles, the chief of the Athenians, who was but a youth, should so stiffly oppose his opinion, lifted up his cane in a passion, and threatened to strike him. What would our young officers have done upon such an occasion? Themistocles, without any concern, *Strike*, says he, *if you will but hear me.* Πάταξον μὲν, ἄκουσον δὲ. Eurybiades, surprised at his coolness, did indeed hear him, and following the advice of the young Athenian, gave battle in the streights of Salamis, and obtained that famous victory which saved Greece, and acquired Themistocles immortal glory.

An understanding master knows how to make an advantage of such an occasion, and will not fail to observe to his scholars, that neither amongst the Greeks or Romans, those conquerors of so many nations, and who certainly were very good judges of a point of ho-

nec illius animi aciem perstringit splendor sui nominis, nec mentis quasi luminibus officit altitudo fortunæ & gloriæ. Sint sane illa magna quæ revera magna sunt. De judicio animi mei, ut volet quisque sentiat. Ego enim hanc in tantis opibus, tanta fortuna, liberalitatem in suos memoriam amicitiæ reliquis omnibus virtutibus antepono. Pro Rabir. Post. n. 42, 43, 44.

nour,

nour, and perfectly underſtood wherein true glory conſiſted, was there ſo much as one ſingle inſtance of a private duel, in the courſe of ſo many ages. This barbarous cuſtom of cutting one another's throats, and expiating a pretended injury in the blood of one's deareſt friends; this barbarous cuſtom, I ſay, which now-a-days is called nobleneſs and greatneſs of ſoul, was unknown to thoſe famous conquerors. "They "reſerved, ſays [*i*] Salluſt, their hatred and reſent- "ment for their enemies, and contended only for "glory and virtue with their countrymen." *Jurgia, diſcordias, ſimultates, cum hoſtibus exercebant: cives cum civibus de virtute pugnabant.*

[*k*] It is juſtly obſerved, that nothing is more apt to inſpire ſentiments of virtue, and to divert from vice, than the converſation of men of worth, as it makes an impreſſion by degrees, and ſinks deep into the heart. The ſeeing and hearing them often will ſerve them inſtead of precept, and their very preſence, though they ſay nothing, ſpeaks and inſtructs. And this advantage is chiefly to be drawn from the reading of authors. It forms a kind of relation betwixt us and the greateſt men of antiquity. We converſe with them; we travel with them; we live with them; we hear them diſcourſe, and are witneſſes of their actions; we enter inſenſibly into their principles and opinions; and we derive from them that noble greatneſs of ſoul, that diſintereſtedneſs, that hatred of injuſtice, and that love for the public good, which make ſo bright a figure in every part of their hiſtory.

The knowledge of the characters and virtues of great men induces the imitation of them.

When I talk thus, it is not that I think moral reflections ſhould be largely inſiſted on. If we would make an impreſſion, our precepts ſhould be ſhort, lively, and pointed. It is the ſureſt way to give them

Moral reflections ſhould be ſhort.

[*i*] Catil. c. 9.

[*k*] Nulla res magis animis honeſta induit, dubioſque & in pravum inclinabiles revocat ad rectum, quam bonorum virorum converſatio. Paulatim enim deſcendit in pectora; & vim præceptorum obtinet, frequenter audiri, aſpici frequenter. Occurſus mehercule ipſe ſapientum juvat; & eſt aliquid quod ex magno viro vel tacento proficias. Sen. Epiſt. 94.

entrance into the mind, and fix them there. *Non multis opus eſt, ſed efficacibus. Facilius intrant, ſed & hærent*, ſays Seneca; and he adds a very proper compariſon to the ſubject. [*l*] It is with theſe reflections, ſays he, as with ſeed, which is ſmall in itſelf, but if caſt into a well prepared ſoil, unfolds by degrees, till at laſt it inſenſibly grows to a prodigious increaſe. Thus the precepts we ſpeak of are oft but a word or a ſhort reflection, but this word and reflection, which in a moment ſhall ſeem loſt and gone, will produce their effect in due time.

We muſt not therefore expect an immediate good effect, and much leſs a general one. It ſuffices if a ſmall number profit by it, and the republic will be much the better for it. [*m*] It is Cicero's reflection upon a like occaſion, having juſt before obſerved, that the good education of youth was the beſt ſervice that could be done to the ſtate, eſpecially at a time of ſuch boundleſs licentiouſneſs, that all poſſible meaſures ſhould be taken to reſtrain it.

The third Object of INSTRUCTION.

The STUDY *of* RELIGION.

WHAT we have lately obſerved of the care which maſters ought to take in laying before their ſcholars the principles and examples of virtue

[*l*] Seminis modo ſpargenda ſunt: quod quamvis ſit exiguum, cum occupavit idoneum locum, vires ſuas explicat, & ex minimo in maximus auctus diffunditur. Idem facit oratio. Non latè patet, ſi aſpicias: in opere creſcit. Pauca ſunt, quæ dicuntur; ſed ſi illa animus bene exceperit, convaleſcunt & exſurgunt. Eadem eſt, inquam, præceptorum conditio, quæ ſeminum. Multum efficiunt, etſi anguſta ſunt: tantum, ut dixi, idonea mens rapiat illa, & in ſe trahat. Sen. Epiſt. 38.

[*m*] Quod munus reipublicæ afferre majus meliuſve poſſumus, quam ſi docemus atque erudimus juventutem, his præſertim moribus atque temporibus, quibus ita prolapſa eſt, ut omnium opibus refrænanda atque coercenda ſit. Nec vero id effici poſſe confido, quod ne poſtulandum quidem eſt, ut omnes adoleſcentes ſe ad ſtudia convertant. Pauci utinam! quorum tamen in republica late patere poterit induſtria. Cic. de Divin. l. 2. n. 4, 5.

to be found in authors, reaches no farther than the forming of youth to honesty and probity, to the making them good citizens, and good magistrates. It is indeed a great deal; and whoever is so happy as to succeed in it, does a considerable service to the public. But were he to stop here, he would have cause to fear the reproach we read in the gospel, [n] *What do ye more than others, do not even the heathens so?*

Without the study of religion christian schools would not differ from those of the pagans.

The heathens indeed have carried this matter to such a degree of delicacy, as might make us ashamed. I shall here mention a few passages of Quintilian, one of the masters of paganism, and at the same time a person of great abilities and great probity.

Wonderful care of the pagans with regard to the manners.

In the excellent treatise of rhetoric he has left us, [o] he lays it down as a rule in forming a perfect orator, that none but a good man can be so; and consequently he looks upon it as a necessary qualification, that he should not only be able to speak well, but that he should also possess all the moral virtues.

The precautions he takes for the education of a person designed for so noble an employment, are astonishing. [p] He extends his care to the cradle, and well knowing how deep the first impressions generally are, especially towards ill, he requires, that in the choice of all around him, nurses, servants, and children of the same age, a principal regard should be paid to good morals.

[q] He looks upon the blind indolence of parents towards their children, and their neglect to preserve in them the valuable treasure of modesty, as the original of all disorders; [r] and inveighs severely

[n] Matth. v. 47.

[o] Oratorem instituimus illum perfectum, qui esse nisi vir bonus non potest; ideoque non dicendi modo eximiam in eo facultatem, sed omnes animi virtutes exigimus. Quint. in Procem. lib. 1.

[p] Et morum quidem in his haud dubie prior ratio est . . . Natura tenacissimi sumus eorum, quæ rudibus annis percipimus. . . . Et hæc ipsa magis pertinaciter hærent, quæ deteriora sunt. Id. lib. 1. c. 7.

[q] Cæca ac sopita parentum socordia . . . . Negligentia formandi custodiendique in ætate prima pudoris. Ibid. c. 3.

[r] Utinam liberorum nostrorum mores non ipsi perderemus!---Mollis illa educatio, quam indulgentiam vocamus, nervos omnes & mentis & corporis frangit. Ibid.

againſt that indulgent education, which is called indeed kind and tender, but ſerves only to enervate at once both the body and mind. [s] He particularly recommends the throwing all ill diſcourſe and bad examples at a diſtance, leſt children ſhould be infected with them, before they are ſenſible of their danger, and the habit of vice become a ſecond nature in them.

[t] He adviſes carefully to reſtrain the firſt ſallies of the paſſions, and to make every thing ſubſervient to the inculcating of morality; that the copies ſet them by their writing maſters ſhould contain ſome uſeful ſentences or maxims for the conduct of life; and that they ſhould alſo be taught the ſayings of great men by way of diverſion.

But in the choice of a tutor he is extremely rigid. The moſt virtuous man is ſcarce enough for him, and the moſt exact diſcipline too little. [u] *Et præceptorum eligere ſanctiſſimum quemque (cujus rei præcipua prudentibus cura eſt) & diſciplinam quæ maxime ſevera fuerit, licet.* And the reaſon he gives for it is admirable. It is, ſays he, that the wiſdom of the maſter may preſerve their innocence in their tender years, and when afterwards they ſhall become leſs eaſy to be governed, his gravity by commanding their reſpect may keep them within the bounds of their duty. [x] *Ut & teneriores annos ab injuria ſanctitas docentis cuſtodiat, & ferociores a licentia gravitas deterreat.*

One of the moſt beautiful and moſt noted paſſages in Quintilian, is where he handles the famous queſtion, *Which is moſt profitable, a private or a public education?* He determines in favour of the latter, and gives ſeveral reaſons for it, which appear to be very

[s] Omne convivium obſcœnis canticis ſtrepit pudenda ſpectantur. Fit ex his conſuetudo, deinde natura. Diſcunt hæc miſeri, antequam ſciant vitia eſſe. Lib. 1. cap. 3.

[t] Protinus ne quid cupide, ne quid improbe, ne quid impotenter faciat, monendus eſt puer. Ib. c. 4.

Ii quoque verius, qui ad imitationem ſcribendi proponentur, non otioſas velim ſententias habeant, ſed honeſtum aliquid monentes. Proſequitur hæc memoria in ſenectutem, & impreſſa animo rudi, uſque ad mores proficiet. . . . Etiam dicta clarorum virorum ediſcere inter luſum licet. Ibid. c. 2.

[u] Ibid. c. 3.

[x] Lib. 2. c. 2.

con-

convincing. [*y*] But he declares from the beginning, that if public ſchools were at all prejudicial to morality, how uſeful ſoever they might be for inſtruction in the ſciences, there could be no diſpute, for virtue was infinitely preferable to eloquence.

When he comes to ſpeak of reading, [*z*] he ſays it ſhould be managed with precaution, leſt young people, in an age ſuſceptible of deep impreſſions, ſhould learn not only what is inelegant, but vicious and diſhoneſt. [*a*] With this view he abſolutely forbids the reading of any thing lewd or licentious: he allows of comedies only at a time when the morals are ſecure; and recommends the choice not of authors alone, but of paſſages to be picked out of their works. "For "my part, ſays he, I own there are certain places in "Horace, which I would not explain." *Horatium in quibuſdam nolim interpretari.*

Beſides the precepts and examples of virtue which reading will furniſh, he thinks it expedient, that the tutor ſhould every day artfully introduce into his applications, ſome maxim, or principle, that may be of uſe in the conduct of life; *plurimus ei de honeſto ac bono ſit ſermo*; [*b*] as what is delivered by the maſter's tongue, whom good ſcholars never fail both to love and reverence, makes a much greater impreſſion than what is barely read. Quintilian explains himſelf thus in his directions, how to correct compoſitions, but the obſervation holds ſtill ſtronger with reſpect to morals.

[*y*] Si ſtudiis quidem ſcholas prodeſſe, moribus autem nocere conſtaret, potior mihi ratio vivendi honeſte, quam vel optime dicendi videretur. Lib. 1. c. 3.

[*z*] Cætera admonitione magna egent; imprimis, ut teneræ mentes, tracturæque altius quicquid rudibus & omnium ignaris inſederit, non modo quæ diſerta, ſed vel magis quæ honeſta ſunt, diſcant. Ibid. c. 14.

[*a*] Admoveantur, ſi fieri poteſt, ſin minus, certe ad firmius ætatis robur reſerventur . . . cum mores in tuto fuerint . . . In his non auctores modo, ſed etiam partes operis elegeris. Ibid.

[*b*] Licet enim ſatis exemplorum ad imitandum ex lectione ſuppeditet, tamen viva illa, ut dicitur, vox alit, plenius, præcipueque præceptoris, quem diſcipuli, ſi modo recte ſunt inſtituti, & amant & verentur. Lib. 2, c. 2.

Now,

Now, can this point be carried to a greater degree of perfection? or does it seem possible for Christian masters to go beyond it? Do all of them proceed so far? And yet, it is certain, if their righteousness, if their scrupulosity in this matter, does not exceed that of the heathen, *they shall in no ways enter into the kingdom of heaven.*

Thus, after they have laboured to instil principles of honesty and probity into youth, there is something still more essential and important left behind, which is to make them Christians.

The first qualities are highly valuable in themselves, but piety is in a manner the soul of them, and infinitely exalts their worth. And though this afterwards, through the violence of passion, should chance to be neglected, it is an advantage to have the moral virtues remain; and it would be very happy, if persons in place, and appointed to preside over others, would always keep up to a Roman probity. For which reason we cannot be too diligent in planting this good seed in the minds of young persons, and pressing these principles upon them.

To inculcate piety the university's chief view.

But religion should be the thing aimed at in all our endeavours, and the end of all our instructions. Though it be not constantly in our mouths, it should be always in our minds, and never out of sight. Whoever takes but a slight view of the old statutes of the university, which relate to masters and scholars; of the different prayers and solemnities prescribed for imploring the divine assistance; of the public processions appointed for every season of the year; of the days fixed for the interruption of their public studies, that they may have time allowed more duly to prepare for the celebration of the great feasts, and the receiving the sacraments; may easily discern that the intention of their pious mother is to consecrate and sanctify the studies of youth by religion, and that she would not carry them so long in her bosom, but with a view to regenerate them to Jesus Christ.

Children,

[c] *Children, of whom I travel in birth again, until Chriſt be formed in you.*

It is with this deſign ſhe has ordered, that in every claſs, beſides their other exerciſes of piety, the ſcholars ſhould daily repeat certain ſentences taken from the holy ſcripture, and eſpecially from the New Teſtament, that their other ſtudies might be in a manner ſeaſoned by this divine ſalt. *Quibus ſi addatur quotidiana ſcripturæ ſacræ quantulacunque mentio, hoc velut divino ſale reliqua puerorum ſtudia condientur.* She conſents they ſhould derive a beauty and elegancy of thought and expreſſion from pagan writers, theſe precious veſſels they have a right to borrow of the Egyptians. But ſhe fears leſt the wine of error ſhould be given to young perſons to drink out of ſuch poiſoned cups, according to St. Auguſtine's complaint, unleſs the voice of Jeſus Chriſt, the ſole maſter of mankind, is heard amidſt the many profane voices with which the ſchools continually reſound. *Petamus ſane à profanis authoribus ſermonis elegantiam, & ab iis verborum optimum ſupellectilem mutuemur. Sunt illa quaſi pretioſa vaſa, quæ ab Ægyptiis furari ſine piaculo licet. Sed abſit ut in iis (quemadmodum olim Auguſtinus de ſuis magiſtris conquerebatur) incautis adoleſcentibus vinum erroris ab ebriis doctoribus propinetur. Qui autem poterimus id vitare periculi, niſi tot profanis ethnicorum hominum vocibus inſeratur divina vox, Chriſtianiſque ſcholis, ut decet, quotidie interſit, imo præſideat, unus hominum magiſter Chriſtus?* She looks upon this pious exerciſe as a ſafe preſervative, and an effectual antidote, to guard and ſtrengthen young perſons upon their going abroad into the world, againſt the allurements of pleaſure, the falſe principles of a corrupted age, and the contagion of ill example. *Scilicet ætas illa ſimplex, docilis, innocens, plena candoris & modeſtiæ, necdum imbuta pravis artibus, accipiendo Chriſti evangelio maxime idonea eſt. Sed, proh dolor! brevi illam morum caſtitatem inficiet humanarum opinionum labes, ſeculi contagio, conſuetudiniſ-*

Order of the univerſity to make ſcholars learn every day ſome portion of the holy ſcriptures.

[c] Gal. iv. 19.

que

que imperiosa lex : brevi omnia trahens ad se blandis cupiditatem lenociniis voluptas tenerum puerilis innocentiæ florem subvertet, nisi contra dulce illud venenum adolescentium mentes severis Christi præceptis tanquam cœlesti antidoto muniantur.

Ordinance of the parliament upon that head.

The parliament, whose business it is to see that the statutes of the university be well observed, in a general ordinance passed in regard to one of the colleges, enjoins the principal to take care, [d] *That the schools pass no day without getting by heart some small portion of the holy scriptures according to the direction of the statutes belonging to the faculty of arts.*

Advantage of reading the holy scriptures.

The short reflections the professor makes upon the sentence they are to learn, joined to the instruction which is regularly made in each class upon every Saturday, are sufficient to give young persons a reasonable tincture of the doctrines of Christianity. And if they will not learn it at that age, when can it be expected from them? For the time that follows is usually engrossed by vain amusements, trifles and pleasures, or else employed in business.

The principles derived from the reading of scripture will be of use, as an [e] ingenious writer of the present age has well observed, to correct abundance of things which occur in the works of profane authors, "and have been inserted there by the spirit of the "devil, with a view to deceive mankind by a false "lustre, which renders vice agreeable to us, from its "being represented with a turn of wit."

To remark in heathen writers all that relates to religion.

By this light we may be able to discover in the heathen writings, both those valuable sparks of truth which diffuse a brightness around them in relation to the being of a God, and the worship that is due to him, and the gross errors which superstition has blended with them. For nothing but divine revelation can serve us for an assured guide through such a mixture of light and darkness. And without it what have the people most esteemed for their understanding and

[d] Arret of the 27th of June, 1703. [e] M. Nicole.

know-

knowledge been, but a blind and ſenſeleſs generation, a fooliſh people, without wiſdom? It is the idea the ſcripture gives us of them in ſeveral places [*f*]. The Greeks and Romans were civilized nations, polite, and abounding with perſons well ſkilled in arts and ſciences. They had their orators, philoſophers, and ſtateſmen; and ſeveral among them were lawgivers, interpreters of laws, and miniſters of juſtice. And yet among ſo many perſons, who ſeemed to have underſtanding in the eyes of men, God could diſcover none but fools and children. *Dominus de cælo proſpexit ſuper filios hominum, ut videat ſi eſt intelligens. . . . Non eſt uſque ad unum.*

Aſk the ſages of theſe nations what it is they adore; what it is they hope from the worſhip they pay to their deities; what they are themſelves, or what they hereafter ſhall be; what is the ſource and rule of duties; what the origin of the magiſtrate's authority; and what the end of republics; you will be ſurpriſed to ſee what very infants they are with reference to theſe important queſtions, differing little from bees and ants, who live in commonwealths, and obſerve certain laws, without knowing what it is they do.

Traces of original ſin.

They have diſcovered indeed ſome faint glimmerings of the conſequences of original ſin, but without being able to point out the ſpring and principle of it. The miſeries of man coming into the world cannot poſſibly be deſcribed in more lively colours, than Pliny has done in the beautiful preface to his ſeventh book. He repreſents the proud animal, deſtined (as he ſays) to command over the univerſe, as bereaved of all power to help himſelf, bathed in his tears, and moaning with pain, in a cradle bound hand and foot, the unhappy ſcorn of nature [*g*]; who ſeems to have uſed him as a ſtepmother rather than a parent, beginning a ſorrowful life by puniſhment, without any other offence than that of being born. *Jacet manibus pedibuſque devinctus, flens, animal cæteris imperaturum, & a*

[*f*] Deut. xxxii. 21.

[*g*] Ut non ſit ſatis æſtimare, parens melior homini an triſtior noverca fuerit.

ſuppliciis

ſuppliciis vitam auſpicatur, unam tantum ob culpam, quia natum eſt. All the concluſion Pliny draws from this condition is, that it is aſtoniſhing man ſhould be proud, who took his riſe from ſo low a beginning. *Heu dementiam ab iis initiis exiſtimantium ad ſuperbiam ſe genitos!*

Cicero, in a book we have loſt, except ſome few valuable fragments preſerved by St. Auguſtine, had before Pliny drawn a deſcription of the ſtate of man very like this, except that he there adds certain particulars, which more directly expreſs the conſequences of original ſin, as pointing out the natural corruption of the ſoul, and the baſe and ſervile ſubjection of mankind to all ſorts of paſſions, and their unhappy inclination to vice and depravity; and yet ſo as that ſome few rays of divine light and unextinguiſhed ſparks of reaſon may ſtill be diſcerned in them. [*b*] *In libro tertio de republica Tullius hominem dicit, non ut a matre, ſed ut a noverca natura editum in vitam, corpore nudo, fragili, & infirmo; animo autem anxio ad moleſtias, humili ad timores, ad labores, prono ad libidines; in quo tamen ineſſet tanquam obrutus quidem divinus ignis ingenii & mentis.*

Xenophon, in his [*i*] Cyropædia, ſpeaks of a young nobleman of Media, who having yielded to a temptation he had no diſtruſt of, ſo confident was he of his own ſtrength, confeſſes his weakneſs to Cyrus, and tells him he found he had two ſouls; that one of them, which inclined him to do well, had always the ſuperiority in his prince's preſence; but that the other, which led him to do ill, generally got the better out of his ſight. Can there be a more juſt deſcription of concupiſcence?

The philoſophers themſelves were ſenſible of this difficulty, and fell not far ſhort of the Chriſtian belief, as St. Auguſtine obſerves [*k*], by looking upon the errors

[*b*] S. Auguſt. lib. 4, contra Julian. cap. 12. n. 60.

[*i*] Lib. 6.

[*k*] Ex quibus humanæ vitæ erroribus & ærumnis fit, ut interdum veteres illi. . . qui nos ob aliqua ſcelera

errors and miſeries with which human life abounds, as the effect of divine juſtice, which thus puniſhed us for certain faults committed in another life, that were not leſs real, though to us unknown.

The ſurpriſing mixture we perceive in ourſelves, of baſeneſs and grandeur, of weakneſs and ſtrength, of love for truth and credulity of error, of deſires of happineſs, and ſubjection to miſery, which is the ſtate of fallen man ſince Adam, was a riddle they could not explain. They experienced all theſe different diſpoſitions in themſelves, without knowing the cauſe from whence they aroſe, as St. Auguſtine obſerves of Cicero [*l*]: *Rem vidit, cauſam neſcivit.* [*m*] And how could they poſſibly know it, who were entirely ignorant of the holy ſcriptures, which alone are able to reſolve theſe difficulties, by laying before us the fall of the firſt man, and the effects of original ſin?

But when the principles which revelation teaches us upon this ſubject are once laid down, then the profane writers, by a ſlight alteration of their expreſſions and opinions, may become Chriſtians, as St. Auguſtine remarks [*n*], and be even very uſeful to us in matters of religion.

We find among them expreſs proofs of the immortality of the ſoul, and the rewards and puniſhments of another life. We learn from them that there is a neceſſarily exiſtent and ſupreme Being, independent and eternal, whoſe providence is univerſal, and extends to the ſmalleſt particulars; whoſe goodneſs prevents all the neceſſities of man, and heaps benefits upon him; whoſe juſtice puniſhes public diſorders by public calamities, and relents upon repentance; whoſe infinite power diſpoſes of kingdoms and empires, and

Traces of many other religious truths.

lera ſuſcepta in vita ſuperiore pœnarum luendarum cauſa natos eſſe dixerunt, aliquid vidiſſe videantur. Cicer. in Hortenſio apud S. Auguſt. contr. Julian. lib. 4. cap. 15. n. 78.

[*l*] St. Auguſt. contr. Julian. cap. 12. n. 60.

[*m*] Harum literarum illi atque hujus veritatis expertes, quid de hac re ſapere potuerunt? Ibid. c. 15.

[*n*] Paucis mutatis verbis atque ſententiis Chriſtiani fierent. St. Aug. de doct. Chriſt. c. 4.

abſo-

abſolutely decides the fate of private men and nations. This Being, they obſerve, is every where preſent, and careful over all; hears our prayers, receives our vows, regards our oaths, and puniſhes ſuch as break them; he penetrates into the obſcureſt receſſes of the conſcience, and troubles it with remorſe; deprives ſome of prudence, reflection, and courage, which he beſtows upon others; protects innocence, favours virtue, hates vice, and frequently puniſhes it in this life; takes a pleaſure in humbling the proud, and depriving the unjuſt of the power they abuſe.

How great an advantage may a judicious maſter draw from all theſe important truths, and many others of a like nature, which appearing every day under different views, form by degrees a ſecret, internal, and in a manner natural conviction in the mind, which may afterwards be better able to keep its ground againſt the force of infidelity?

To make youth ſenſible likeways of the ineſtimable happineſs they enjoy from being born within the boſom of the chriſtian religion, it may not be unſerviceable to lay before them, with what contempt the moſt illuſtrious among the heathen writers have treated Chriſtianity in its birth, tho' even then it broke out with a tranſcendent brightneſs. I ſhall here mention only two or three paſſages.

Tacitus, ſpeaking of the burning of Rome, which was believed by all the world to have been ſet on fire by Nero, ſays [o], "That the emperor endeavoured "to ſtifle that general belief by throwing the cauſe "and odium of the fire upon the people called Chriſ-"tians, whom he ordered to be tormented in the "moſt cruel manner. Theſe, continues the hiſtorian, "were an infamous ſet of men, abhorred by all man-

[o] Abolendo rumori Nero ſubdidit reos, & quæſitiſſimis pœnis affecit, quos per flagitia inviſos vulgus chriſtianos appellabat. Auctor nominis ejus Chriſtus, qui Tiberio imperitante pro procuratorem Pontium Pilatum ſupplicio affectus erat. Repreſſaque in præſens exitiabilis ſuperſtitio rurſus erumpebat, non modo per Judæam, originem ejus mali, ſed per urbem etiam, quo cuncta undique atrocia aut pudenda confluunt celebranturque. Tacit. Annal. lib. 15. c. 6.

"kind,

" kind, as guilty of the moſt deteſtable crimes. " They derived their name from one Chriſt, whom " Pontius Pilate, the governor of Judea, had put to " death under the reign of Tiberius. This pernicious " ſect, after having been ſuppreſſed for ſome time, " ſprung up again, not only in Judea, which was the " place of its birth, but alſo at Rome, which is in a " manner the ſink of all the filth in the world." He then adds, they were not ſo properly convicted of the crime they were accuſed of, as of the hatred of all mankind. *Haud perinde in crimine incendii, quam odio humani generis convicti ſunt.* Suetonius, [*p*] ſpeaking of the ſame burning of Rome, gives us a like idea of Chriſtianity, which he treats as a new ſuperſtition mixed with magic. *Afflicti ſuppliciis Chriſtiani, genus hominum ſuperſtitionis novæ ac maleficæ.*

Thoſe great geniuſes, ſays M. de Tillemont, reciting this fact, who were ſo careful to find out truth in hiſtory and matters of indifference, were very cool upon a point which it moſt nearly concerned them to know. They could condemn the injuſtice of princes in their works, who inflicted puniſhments without full information of the crimes ſuppoſed to be committed, and yet were not aſhamed to fall into the ſame injuſtice, by hating for imaginary offences perſons in whom they ſaw nothing but what they were obliged to commend.

There is cauſe to believe, that the paſſage of Quintilian concerning [*q*] *the author of the Jewiſh ſuperſtition, who drew after him a multitude of followers, pernicious to all other people*, is to be underſtood of Jeſus Chriſt, and not of Moſes; as in the beginning of Chriſtianity it was very uſual to confound the Chriſtians with the Jews. We might juſtly be ſurpriſed, that a man of Quintilian's character, who appears upon all other occaſions to have wrote with ſo much

[*p*] In Ner. cap. 16.

[*q*] Eſt conditoribus urbium infamiæ, contraxiſſe aliquam perniciosam cæteris gentem, qualis eſt primus Judaicæ ſuperſtitionis auctor. Quint. lib. 3. c. 9.

candour and moderation, and who had the good fortune to live in a [r] family abounding with Chriſtians of reputation, and fruitful in martyrs, ſhould paſs ſuch a judgment upon Chriſtianity, if we did not know, that faith is not the fruit of reaſon and a good underſtanding, but the free gift of the divine mercy. A writer, who was capable of carrying his flattery to ſuch an exceſs, as to acknowledge an emperor like Domitian for a god, was a fit perſon to blaſpheme Jeſus Chriſt and his religion.

The epiſtle of Pliny the younger to the emperor Trajan concerning the Chriſtians, is very famous. We there ſee an adherence to Chriſtianity treated as infatuation, obſtinacy, and folly, and under that vain pretext puniſhed as the moſt enormous of all crimes whatſoever. Pliny is doubtful in this caſe, whether repentance may deſerve pardon, or whether it be uſeleſs to ceaſe to be a Chriſtian, when a man has once been ſo, whether the name alone was to be puniſhed in them, or the crimes affixed to it. "Thoſe whom "I have examined, ſays he, declared their whole fault "to have been, that on a certain day they met together, "before ſun-riſe, to ſing praiſes alternately to Chriſt as "God; that they engaged themſelves by oath to do "no wickedneſs, not to ſteal or commit adultery; "to keep their word inviolably, and give back what-"ever they were entruſted with, if re-demanded; "that after this the meeting broke up, and they aſ-"ſembled again to take a repaſt in common, in which "there was nothing criminal." He owns however, that he had cauſed as many to be puniſhed as had perſiſted in their confeſſion, not doubting but their ſtiffneſs and inflexible obſtinacy deſerved correction, though Chriſtianity had not made them criminal.

The emperor anſwered, "That he ſhould forbear "to make enquiry after the Chriſtians, but in caſe

[r] Quintilian was tutor to two young princes, children of Flavius Clemens, who, together with his wife Domitilla, and a niece of the ſame name, had the honour to ſuffer for Jeſus Chriſt.

"any

"any of them were brought before him, and ac-
"cuſed in form, he ſhould cauſe them to be pu-
"niſhed, but with this reſtraint, that if they denied
"the charge, and made good their aſſeveration by
"ſacrificing to the gods, they ſhould then be treated
"as innocent. . . . And farther, adds Trajan, we
"ought in no kind of crime to admit of libels and
"informations without the name of the accuſer ſub-
"ſcribed; for the example here might prove pernici-
'ous, and is very different from our maxims."

There are many ſuch paſſages as theſe to furniſh us with reflections proper to give young perſons a notion of the ſanctity and purity of the Chriſtian religion, the wilful and criminal blindneſs of the moſt underſtanding men among the heathens, the ſhocking injuſtice of the moſt moderate and wiſeſt princes the Romans ever had, and the evident inconſiſtency of their edicts againſt the Chriſtians; ſince, before they could condemn them, they were obliged, we ſee, to renounce not only all equity, but good ſenſe and right reaſon. "Imperial injunction, [s] cries Tertullian, "ſpeaking of this letter of Trajan, why are you thus "inconſiſtent? If you direct the condemnation of a "crime, why do you not order a ſtrict enquiry to be "made after the criminals; and if you forbid the "enquiry, why do you not enjoin the abſolution of "the offence?" In my opinion young perſons ſhould not be ſuffered to leave the college till they have read ſome ſuch paſſages as theſe in heathen authors, as ſeveral of them carry with them a proof of the holineſs and truth of the chriſtian religion, and are capable of inſpiring youth with a reverence for it.

The beſt method to inſpire others with piety, is to be deeply affected with it one's ſelf.

But the ſureſt and moſt effectual way of inſtilling the ſentiments of piety into young perſons, is to have a maſter over them, who has a lively ſenſe of it himſelf. Then every thing about him ſpeaks and inſtructs, and conſpires to raiſe a reſpect and eſteem for religion, though ſeemingly engaged upon another ſub-

[s] Tertul. Apol. cap. 2.

ject. For this is more properly the buſineſs of the heart than of the underſtanding [*t*]; and it is with virtue as with the ſciences, the way of teaching it by examples is far more ſhort and ſure than that of precepts.

This character moſt eminently prevailed in St. Auguſtine, and the account he has left us of the manner he taught his diſciples may be of very great advantage both to maſters and ſcholars. We may learn from thence, that the moſt eſſential qualification of a chriſtian maſter is to have for his diſciples that godly jealouſy St. Paul ſpeaks of [*u*], which kindles in him an ardent zeal for their ſalvation, and renders him extremely careful to avoid whatever may be in the leaſt injurious to it.

[*x*] That great ſaint, after his converſion, retired into the country with ſome of his friends, and there inſtructed two young perſons, who were named Licentius and Trygetius. He eſtabliſhed regular conferences, in which each of them was to ſpeak upon the different ſubjects that were propoſed. Each defended his own opinion, and anſwered the queſtions and difficulties objected to him; and what was urged on both ſides was ſet down in writing. Trygetius one day let drop an anſwer, which was not altogether ſo exact as it ſhould have been, and deſired that it might not be put down [*y*]. Licentius briſkly oppoſed him, and inſiſted upon its being written. They both grew warm upon the matter, as is natural to young people, ſays Auguſtine, or rather to mankind, who all have their ſhare of vanity and pride.

St. Auguſtine ſharply reprimanded Licentius, and put him out of countenance: the other, overjoyed at the trouble and confuſion in which he ſaw his rival,

[*t*] Longum iter eſt per præcepta, breve & efficax per exempla. Sen. Epiſt. 6.

[*u*] 2 Cor. xi. 2.

[*x*] St. Aug. lib. 1. de ordin. c. 10.

[*y*] Cum Trygetius verba ſua ſcripta eſſe nollet, urgebat Licentius ut manerent, puerorum ſcilicet more, vel potius hominum, proh nefas omnium; quaſi vero gloriandi cauſa inter nos illud ageretur. Ibid.

could

could not diſſemble his ſatisfaction. The holy man was ſenſibly touched with grief upon diſcovering the ſecret indignation of the one, and the malicious joy of the other; and turning to them both, " Is this, " ſays he, your conduct, and this that love of truth " I flattered myſelf but a moment ago you were both " inflamed with?" And after ſeveral remonſtrances, he concludes thus, " My dear children, I intreat " you not to add to my afflictions, which are already " too great. If you are at all ſenſible how much I " eſteem and love you, and how dear your ſalvation " is to me; if you are perſuaded that I deſire no ad- " vantage for myſelf, more than I do for you; if, in " calling me your maſter, you think you owe me " any return of love and affection, all the acknow- " ledgment I require from you is, that you ſtudy " to become good men; *boni eſtote.*" The tears in the mean while ran down his cheeks in abundance, and finiſhed the work his diſcourſe had begun. His diſciples, extremely affected with what he had ſaid, had now no other care but to comfort their maſter by a ſpeedy repentance for the preſent, and ſincere promiſes of amendment for the future.

Did the fault then of theſe young perſons deſerve, that their maſter ſhould be ſo very much grieved at it? or was there any thing more than what is uſual in ſuch kind of diſputes? And ſhall we not, by diſallowing of that vivacity and ſenſibility, extinguiſh all ardour of ſtudy, and weaken the force of an incentive which ſeems neceſſary to that age?

That was not the meaning of St. Auguſtine. He ſtrove only to reſtrain a noble emulation within juſt bounds, and hinder it from degenerating into pride, the greateſt diſeaſe to which mankind is ſubject. He was far from being inclined to heal it by another, which perhaps is no leſs dangerous, I mean ſloth and indolence. " I ſhould have cauſe to complain, [z] ſays " he, if my diſciples were ſuch, as, that I could not

[z] Me miſerum, ſi neceſſe erit tales etiam nunc perpeti, a quibus vitia decedere ſine aliorum vitiorum ſucceſſione non poſſunt.

" correct one vice in them without introducing ano-
" ther."

The heathen writers have not carried this point to such a degree of nicety. They agree indeed that the ambition we here speak of is a vice, but by an extravagant contradiction represent it as a vice which is frequently the cause of virtue in young men; [*a*] *Licet ipsa vitium sit ambitio, frequenter tamen causa virtutum est*; and they use their utmost endeavours [*b*] to nourish and increase the disease. Christianity alone administers an universal remedy, declares war against vice in general, and restores man to perfect health. Philosophy, with all its most excellent precepts, is insufficient for that purpose.

To sum up all in a few words, reason then, after having graced the understanding of a scholar with the knowledge of all human sciences, and strengthened his heart with all the moral virtues, must at length resign him into the hands of religion, that he may learn from thence how to make a right use of all that has been taught him; and be consecrated for eternity. Reason should inform him, that without the instruction of this new master, all his labour would be but a vain amusement, as it would be confined to earth, to time, to a trifling glory, and a frail happiness; that this guide alone can lead man up to his beginning, carry him back into the bosom of the divinity, put him in possession of the sovereign good he aims at, and satisfy his immense desires with a boundless felicity. In fine, the last and most important advice reason should suggest to him, is, to receive with an entire submission the sublime instructions religion will lay before him, to give up every other light to that, and to look upon it as his greatest happiness, and most indispensable duty, to make all his other acquisitions and talents subservient to its glory.

[*a*] Quintil. lib. 1. cap. 3.

[*b*] Huic vitio (cupiditati gloriæ) non solum non resistebant, verum etiam id excitandum & accendendum esse censebant, putantes hoc utile esse reipublicæ. St. Aug. lib. 5. de Civit. Dei, c. 13.

PART THE SECOND.

The PLAN *and* DIVISION *of this Work. General* REFLECTIONS *upon* TASTE. *Particular* OBSERVATIONS *upon this Work.*

I.

PLAN *and* DIVISION *of this Work.*

TAKING for granted always the three different objects which masters ought to have before their eyes in the instruction of youth, and which have already been mentioned in the first part of this preliminary discourse, I shall divide this work into six parts.

The first shall treat of grammar, and the understanding of those languages which are taught at school, the French, Greek, and Latin tongues.

In the second, I shall speak of Poetry.

The third shall be more extensive, and take in Rhetoric. And here I shall principally endeavour to form the taste of young persons, by laying before them the chief rules which the masters of the art have left us upon this subject; to which I shall add examples drawn from the best Latin and French authors, whose beauties I shall sometimes endeavour to explain.

History shall make up the fourth part; under which name I shall comprehend sacred history, which is the foundation of all the rest; fabulous history, which is less ancient than the true, but followed close upon it, and took its rise from it, by altering and corrupting it; the Greek history, which takes in also that of some other people; and last of all, the history of the Romans. The antiquities and customs of both nations, as well as what relates to chronology and geography, will enter into the discourse upon history.

Philoſophy, with the ſciences which relate to it, ſhall be the ſubject of the fifth part.

To theſe five parts I ſhall add a ſixth, which would be of great uſe, if it were well treated. Beſides ſeveral articles omitted, or which could not regularly come within the preceding parts of the diſcourſe. This part ſhall give an account of the government of the claſſes and college within doors; the manner of educating young perſons; how to get an inſight into their characters, their humours, inclinations, and faults; and to let them into the knowledge of themſelves; the care that is required in enlarging the mind and forming the heart; and that leſs by public inſtructions than private converſations, which ſhould be free, eaſy and familiar, without ſtiffneſs, conſtraint, or artifice, and ſuch as ſhould induce young perſons to place an entire confidence in their maſters.

As I ſhall often have occaſion in this work to ſpeak of a right taſte with regard to polite learning, or the liberal ſciences and eloquence, I ſhall beg leave to make ſome general reflections upon this article beforehand, which will be of ſervice to ſhew the importance and neceſſity of it.

II.

General REFLECTIONS *upon what is called Right* TASTE.

TASTE, as it now falls under our conſideration, that is, with reference to the reading of authors and compoſition, is a clear, lively, and diſtinct diſcerning of all the beauty, truth, and juſtneſs of the thoughts and expreſſions which compoſe a diſcourſe. It diſtinguiſhes what is conformable to eloquence and propriety in every character, and ſuitable in different circumſtances. And whilſt, with a delicate and exquiſite ſagacity it notes the graces, turns, manners, and expreſſions moſt likely to pleaſe, it perceives alſo all the defects which produce the contrary effect, and diſtinguiſhes preciſely wherein thoſe defects conſiſt, and how

how far they are removed from the ſtrict rules of art, and the real beauties of nature.

This happy faculty, which it is more eaſy to conceive than define, is leſs the effect of genius than judgment, and a kind of natural reaſon wrought up to perfection by ſtudy. It ſerves in compoſition to guide and direct the underſtanding. It makes uſe of the imagination, but without ſubmitting to it, and keeps it always in ſubjection. It conſults nature univerſally, follows it ſtep by ſtep, and is a faithful image of it. Reſerved and ſparing in the midſt of abundance and riches, it diſpenſes the beauties and graces of diſcourſe with temper and wiſdom. It never ſuffers itſelf to be dazled with the falſe, how glittering a figure ſoever it may make. It is equally offended with too much and too little. It knows preciſely where it muſt ſtop; and cuts off without regret or mercy, whatever exceeds the beautiful and perfect. It is the want of this quality which occaſions the various ſpecies of bad ſtyle; as bombaſt, conceit, and witticiſm; in which, as Quintilian ſays, the genius is void of judgment, and ſuffers itſelf to be carried away with an appearance of beauty, [*c*] *quoties ingenium judicio caret, & ſpecie boni fallitur.*

Taſte, ſimple and uniform in its principle, is varied and multipled an infinite number of ways, yet ſo as under a thouſand different forms, in proſe or verſe, in a declamatory or conciſe, ſublime or ſimple, jocoſe or ſerious ſtyle, it is always the ſame, and carries with it a certain character of the true and natural [*d*], immediately perceived by all perſons of judgment. [*e*] We cannot ſay the ſtyle of Terence, Phædrus, Salluſt, Cæſar, Tully, Livy, Virgil, and Horace, is the ſame; and yet they have all, if I may be allowed

[*c*] Lib. 8. cap. 3.

[*d*] Quod ſentitur latente judicio, velut palato. Quintil. lib. 6. cap. 3.

[*e*] Nec refert quod inter ſe ſpecie differant, cum genere conſentiant. . . . . Omnes eandem ſanitatem eloquentiæ ferunt: ut ſi omnium pariter libros in manum ſumpſeris, ſcias, quamvis in diverſis ingeniis, eſſe quandam judicii ac voluntatis ſimilitudinem & cognitionem. Dial. de Orat. cap. 15.

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the expreſſion, a certain tincture of a common ſpirit, which, in that diverſity of genius and ſtyle, makes an affinity between them, and a ſenſible difference alſo betwixt them and the other writers, who have not the ſtamp of the beſt age of antiquity upon them.

I have already ſaid, that this diſtinguiſhing faculty was a kind of natural reaſon, wrought up to perfection by ſtudy. In reality all men bring the firſt principles of taſte with them into the world, as well as thoſe of rhetoric and logic. As a proof of this, we may urge, that every good orator is almoſt always infallibly approved of by the people, and that there is no difference of taſte and ſentiment upon this point, [*f*] as Tully obſerves, between the ignorant and the learned.

The caſe is the ſame with muſic and painting. A concert that has all its parts well compoſed and well executed, both as to inſtruments and voices, pleaſes univerſally. But if any diſcord ariſes, any ill tone of voice be intermixed, it ſhall diſpleaſe even thoſe who are abſolutely ignorant of muſic. They know not what it is that offends them, but they find ſomewhat grating in it to their ears. And this proceeds from the taſte and ſenſe of harmony implanted in them by nature. In like manner a fine picture charms and tranſports a ſpectator who has no idea of painting. Aſk him what pleaſes him, and why it pleaſes him; and he cannot eaſily give an account, or ſpecify the real reaſons; but natural ſentiment works almoſt the ſame effect in him as art and uſe in connoiſſeurs.

The like obſervation will hold good as to the taſte we are here ſpeaking of. Moſt men have the firſt principles of it in themſelves, though in the greater part of them they lie dormant in a manner, for want of inſtruction or reflection; as they are often ſtifled or corrupted by a vicious education, bad cuſtoms, or reigning prejudices of the age and country.

[*f*] Nunquam de bono oratore, populo diſſentio fuit. Cic. in Brut. aut non bono, doctis hominibus cum n. 185.

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But how depraved ſoever the taſte may be, it is never abſolutely loſt. There are certain fixed remains of it deeply rooted in the underſtanding, wherein all men agree. Where theſe ſecret ſeeds are cultivated with care, they may be carried to a far greater height of perfection. And if it ſo happens, that any freſh light awakens theſe firſt notions, and renders the mind attentive to the immutable rules of truth and beauty, ſo as to diſcover the natural and neceſſary conſequences of them; and ſerves at the ſame time for a model to facilitate the application of them; we generally ſee, that men of the beſt ſenſe gladly caſt off their ancient errors, correct the miſtakes of their former judgments, and return to the juſtneſs and delicacy which are the effects of a refined taſte; and by degrees draw others after them into the ſame way of thinking.

To be convinced of this, we need only look upon the ſucceſs of certain great orators and celebrated authors, who by their natural talents have recalled theſe primitive ideas, and given freſh life to theſe ſeeds, which lie concealed in the mind of every man. In a little time they united the voices of thoſe who made the beſt uſe of their reaſon, in their favour; and ſoon after gained the applauſe of every age and condition, both ignorant and learned. It would be eaſy to point out amongſt us the date of the good taſte which now reigns in all arts and ſciences; by tracing each up to its original, we ſhould ſee that a ſmall number of men of genius have procured for the nation this glory and advantage.

Even thoſe who live in the politer ages, without any application to learning or ſtudy, do not fail to gain ſome tincture of the prevailing good taſte, which has a ſhare, without their perceiving it themſelves, in their converſation, letters, and behaviour. There are few of our ſoldiers at preſent, who would not write more correctly and elegantly than Ville-Hardouin, and the other officers who lived in a ruder and more barbarous age.

From

From what I have ſaid, we may conclude, that rules and precepts may be laid down for the improvement of this diſcerning faculty; and I cannot perceive why Quintilian, who juſtly ſets ſuch a value upon it, ſhould ſay that it is no more to be obtained by art than the taſte or ſmell; [g] *Non magis arte traditur, quam guſtus aut odor*; unleſs he meant, that ſome perſons are ſo ſtupid, and have ſo little uſe of their judgment, as might tempt one to believe that it was in reality the gift of nature alone.

Neither do I think that Quintilian is abſolutely in the right in the inſtance he produces, at leaſt with reſpect to taſte. We need only examine what paſſes in certain nations, in which long cuſtom has introduced a fondneſs for certain odd and extravagant diſhes. They readily commend good liquors, elegant food, and good cookery. They ſoon learn to diſcern the delicacy of the ſeaſoning, when a ſkilful maſter in that way has pointed it out to them, and to prefer it to the groſſneſs of their former diet. When I talk thus, I would not be underſtood to think thoſe nations had great cauſe to complain for the want of knowledge and ability in what is become ſo fatal to us. But we may judge from hence the reſemblance there is between the taſte of the body and mind, and how proper the firſt is to deſcribe the characters of the ſecond.

The good taſte we ſpeak of, which is that of literature, is not limited to what we call the ſciences, but extends itſelf imperceptibly to other arts, ſuch as architecture, painting, ſculpture, and muſic. It is the ſame diſcerning faculty which introduces univerſally the ſame elegance, the ſame ſymmetry, and the ſame order in the diſpoſition of the parts; which inclines us to a noble ſimplicity, to natural beauties, and a judicious choice of ornaments. On the other hand, the depravation of taſte in arts has been always a mark and conſequence of the depravation of taſte in literature. The heavy, confuſed, and groſs ornaments of

[g] Lib. 6. cap. 5.

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the old Gothic buildings, placed usually without elegance, contrary to rule, and out of all true proportion, were the image of the writings of the authors of the same age.

The good taste of literature reaches also to public customs and the manner of living. An habit of consulting the best rules upon one subject, naturally leads to the doing it also upon others. [*b*] Paulus Æmilius, whose genius was so universally extensive, having made a great feast for the entertainment of all Greece upon the conquest of Macedon, and observing that his guests looked upon it as conducted with more elegance and art than might be expected from a soldier, told them they were much in the wrong to be surprised at it; for the same genius which taught how to draw up an army to advantage, naturally pointed out the proper disposition of a table.

But by a strange, though frequent revolution, which is one great proof of the weakness, or rather the corruption of human understanding, this very delicacy and elegance, which the good taste of literature and eloquence usually introduces into common life, for buildings, for instance, and entertainments, coming by little and little to degenerate into excess and luxury, introduces in its turn the bad taste in literature and eloquence. [*i*] This Seneca informs us of in a very ingenious manner in one of his epistles, where he seems to have drawn a good description of himself, though he did not perceive it.

[*k*] One of his friends had asked him, whence the alteration could possibly arise, which was sometimes observable in eloquence, and which carried most people into certain general faults; such as the affectation of bold and extravagant figures, metaphors struck off

[*b*] Plutarch in the life of Paulus Æmilius.

[*i*] Senec. Epist. 114.

[*k*] Quare quibusdam temporibus provenerit corrupti generis oratio, quæris; & quomodo in quædam vitia inclinatio ingeniorum facta sit . . . quare alias sensus audaces & fidem egressi placuerint, alias abruptæ sententiæ & suspicioſæ, in quibus plus intelligendum est quam audiendum: quare aliqua ætas fuerit, quæ translationis jure uteretur invereunde?

without

without meaſure or caution, ſentences ſo ſhort and abrupt, that they left people rather to gueſs what they meant, than conveyed a meaning.

Seneca anſwers this queſtion by a common proverb among the Greeks; "As is their life, ſo is their diſ-"courſe." *Talis hominibus fuit oratio, qualis vita* [*l*]. As a private perſon lets us into his character by his diſcourſe, ſo the reigning ſtyle is often an image of the public manners. The heart carries the underſtanding away with it, and communicates its vices to it, as well as its virtues. [*m*] When men ſtrive to be diſtinguiſhed from the reſt of the world, by novelty and refinement in their furniture, buildings, and entertainments, and a ſtudious ſearch after every thing that is not in common uſe; the ſame taſte will prevail in eloquence, and introduce novelty and irregularity there. [*n*] When the mind is once accuſtomed to deſpiſe rules in manners, it will not follow them in ſtyle. Nothing will then go down but what ſtrikes by its being new and glaring, extraordinary and affected. Trifling and childiſh thoughts will take place of ſuch as are bold and over-ſtrained to an exceſs. We ſhall affect a ſleek and florid ſtyle, and an elocution pompous indeed, but with little more than mere ſound in it.

[*o*] And this ſort of faults is generally the effect of a ſingle man's example, who, having gained reputation enough to be followed by the multitude, ſets up for a maſter, and gives the ſtrain to others. It is thought honourable to imitate him, to obſerve and

[*l*] Quemadmodum uniuſcujuſque actio dicenti ſimilis eſt, ſic genus dicendi aliquando imitatur publicos mores.

[*m*] Si diſciplina civitatis laboravit, & ſe in delicias dedit, argumentum eſt luxuriæ publicæ orationis laſcivia. . . . Non poteſt alius eſſe ingenio, alius animo color.

[*n*] Cum aſſuevit animus faſtidire quæ ex more ſunt, & illi pro ſordidis ſolita ſunt, etiam in oratione quod novum eſt quærit. . . . Modo id, quod nuper increbuit, pro cultu habetur: audax tranſlatio ac frequens. . . . Non tantum in genere ſententiarum vitium eſt, ſi aut puſillæ ſunt & pueriles, aut improbæ & plus auſæ quam pudore ſalvo licet; ſed ſi floridæ ſunt, & nimis dulces, ſi in vanum exeunt & ſine effectu, nihil amplius quam ſonant.

[*o*] Hæc vitia unus aliquis inducit, ſub quo tunc eloquentia eſt: cæteri imitantur, & alter alteri tradunt.

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copy after him, and his ſtyle becomes the rule and model of the public taſte.

[p] As then luxury in diet and dreſs is a plain indication that the manners are not under ſo good a regulation as they ſhould be; ſo a licentiouſneſs of ſtyle, when it becomes public and general, ſhews evidently a depravation and corruption of the underſtandings of mankind.

[q] To remedy this evil, and reform the thoughts and expreſſions uſed in ſtyle, it will be requiſite to cleanſe the ſpring from whence they proceed. It is the mind that muſt be cured. When that is ſound and vigorous, eloquence will be ſo too; but it becomes feeble and languid when the mind is enfeebled, and enervated by pleaſure. In a word, it is the mind which preſides, and directs, and gives motion to the whole, and all the reſt follows its impreſſions.

He has obſerved elſewhere that a ſtyle too ſtudied and far-fetched is a mark of little genius. [r] He would have an orator, eſpecially when upon a grave and ſerious ſubject, be leſs curious about words, and the manner of placing them, than of his matter, and the choice of his thoughts. When you ſee a diſcourſe laboured and poliſhed with ſo much carefulneſs and ſtudy, you may conclude, ſays he, that it comes from a mean capacity, that buſies itſelf in trifles. A writer

[p] Quomodo conviviorum luxuria, quomodo veſtium, ægræ civitatis indicia ſunt: ſic orationis licentia, ſi modo frequens eſt, oſtendit animos quoque a quibus verba exeunt, procidiſſe.

[q] Oratio nulli moleſta eſt, niſi animus labat. Ideo ille curetur. Ab illo ſenſus, ab illo verba exeunt. . . Illo ſano ac valente, oratio quoque robuſta, fortis, virilis eſt: ſi ille procubuit, & cetera ſequuntur ruinam. . . . Rex noſter eſt animus. Hoc incolumi, cætera manent in officio, parent, & obtemperant. . . . Cum vero ceſſit voluptati, artes quoque ejus actuſque marcent, & omnis ex languido fluxoque conatus eſt.

[r] Nimis anxium eſſe te circa verba & compoſitionem, mi Lucili, nolo: habeo majora quæ cures. Quære quid ſcribes, non quemadmodum. . . . Cujuſcunque orationem videris ſollicitam & politam, ſcito animum quoque non minus eſſe puſillis occupatum. Magnus ille remiſſius loquitur & ſecurius: quæcunque dicit, plus habent fiduciæ quam curæ. Noſti complures juvenes, barba & coma nitidos, de capſula totos: nihil ab illis ſperaveris forte, nihil ſolidum. Oratio vultus animi eſt . . . ſi circumtonſa eſt & fucata & manufacta, oſtendit illum quoque non eſſe ſincerum, & habere aliquid fracti. Epiſt. 115.

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of great genius will not ſtand for ſuch minute things. He thinks and ſpeaks with more nobleneſs and grandeur, and we may diſcern in all he ſays a certain eaſy and natural air, which argues a man of real riches, who does not endeavour to appear ſo. He then compares this florid prinked eloquence to young people curled out and powdered, and continually before their glaſs and the toillette. *Barba & coma nitidos, de capſula totos.* Nothing great and ſolid can be expected from ſuch characters. So alſo with orators. The diſcourſe is in a manner the viſage of the mind. If it is decked out, pricked up, and painted, it is a ſign there is ſome defect in the mind, and all is not ſound within. So much finery, diſplayed with ſuch art and ſtudy, is not the proper ornament of eloquence. *Non eſt ornamentum virile, concinnitas.*

Who would not think, in hearing Seneca talk thus, that he was a declared enemy of bad taſte, and that no one was more capable of oppoſing and preventing it than he? And yet it was he more than any other, that contributed to the depravation of taſte and corruption of eloquence. I ſhall take an occaſion to ſpeak upon this ſubject in another place, and ſhall do it the more freely, as there is cauſe to fear, leſt the bad taſte for bright thoughts and turns of expreſſion, which is properly the character of Seneca, ſhould prevail in our own age. And I queſtion whether this be not a mark and preſage of the ruin of eloquence we are threatened with, as the immoderate luxury that now reigns more than ever, and the almoſt general decay of good manners, are perhaps alſo the fatal harbingers of it.

One ſingle perſon of reputation ſometimes, as Seneca obſerves, and he himſelf is an inſtance of it, who, by his eminent qualifications, ſhall have acquired the eſteem of the public, may ſuffice to introduce this bad taſte, and corrupt ſtyle. Whilſt moved by a ſecret ambition, a man of this character ſtrives to diſtinguiſh himſelf from the reſt of the orators and writers of his age, and to open a new path, where he thinks it better

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to march alone at the head of his new disciples, than follow at the heels of the old masters; whilst he prefers the reputation of wit to that of solidity, pursues what is bright rather than what is solid, and sets the marvellous above the natural and true; whilst he chuses rather to apply to the fancy than to the judgment, to dazle reason than convince it, to surprise the hearer into an approbation, rather than deserve it; and by a kind of delusion, and soft enchantment, carry off the admiration and applause of superficial minds, (and such the multitude always are) other writers seduced by the charms of novelty, and the hopes of a like success, will suffer themselves insensibly to be hurried down the stream, and add strength to it by following it. And thus the old taste, tho' better in itself, shall give way to the new without redress, which shall presently assume the force of a law, and draw a whole nation after it.

This should awaken the diligence of the masters in the university, to prevent and hinder, as much as in them lies, the ruin of good taste; and as they are entrusted with the public instruction of youth, they should look upon this care as an essential part of their duty. The customs, manners, and laws of the ancients have changed; they are often opposite to our way of life, and the usages that prevail amongst us; and the knowledge of them may be therefore less necessary for us. Their actions are gone and cannot return; great events have had their course, without any reason left for us to expect the like; and the revolutions of states and empires have perhaps very little relation to their present situation and wants, and therefore become of less concern to us. But good taste, which is grounded upon immutable principles, is always the same in every age; and it is the principal advantage that young persons should be taught to obtain from reading of ancient authors, who have ever been looked upon with reason, as the masters, depositaries, and guardians of sound eloquence and good taste. In fine, of all that may any wise contribute to the culti-

vating the mind, we may truly ſay this is the moſt eſſential part, and what ought to be preferred before all others.

This good taſte is not confined to literature; it takes in alſo, as we have already ſuggeſted, all arts and ſciences, and branches of knowledge. It conſiſts therefore in a certain juſt and exact diſcernment, which points out to us in each of theſe ſciences and branches of knowledge, whatever is moſt curious, beautiful and uſeful, whatever is moſt eſſential, ſuitable, or neceſſary to thoſe who apply to it; how far conſequently we ſhould carry the ſtudy of it; what ought to be removed from it; what deſerves a particular application and preference before the reſt. For want of this diſcernment, a man may fall ſhort of the moſt eſſential part of his profeſſion, without perceiving it; nor is the caſe ſo rare as one might imagine. An inſtance taken from the Cyropædia of Xenophon, will ſet the matter in a clear light.

The young Cyrus, ſon of Cambyſes king of Perſia, had long been under the tuition of a maſter in the art of war, who was without doubt a perſon of the greateſt abilities and beſt reputation in his time. One day as Cambyſes was diſcourſing with his ſon, he took occaſion to mention his maſter, whom the young prince had in great veneration, and from whom he pretended he had learnt in general whatever was neceſſary for the command of an army. Has your maſter, ſays Cambyſes, given you any lectures of œconomy; that is, has he taught you how to provide your troops with neceſſaries, to ſupply them with proviſions; to prevent the diſtempers that are incident to them; to cure them when they are ſick; to ſtrengthen their bodies by frequent exerciſe; to raiſe emulation among them, how to make yourſelf obeyed, eſteemed, and beloved by them? Upon all theſe points, anſwered Cyrus, and ſeveral others the king ran over to him, he has not ſpoke one word, and they are all new to me. And what has he taught you then? To exerciſe my arms, replies the young prince,

to

to ride, to draw the bow, to caſt a ſpear, to form a camp, to draw the plan of a fortification, to range my troops in order of battle, to make a review, to ſee that they march, file off, and encamp. Cambyſes ſmiled, and let his ſon ſee, that he had learnt nothing of what was moſt eſſential to the making of a good officer, and an able general, and taught him far more in one converſation, which certainly deſerves well to be ſtudied by young gentlemen that are deſigned for the army, than his famous maſter had done in many years.

Every profeſſion is liable to the ſame inconvenience, either from our not being ſufficiently attentive to the principal end we ſhould have in view in our applications to it, or from taking cuſtom for our guide, and blindly following the footſteps of others, who have gone before us. There is nothing more uſeful than the knowledge of hiſtory. But if we reſt ſatisfied in loading our memory with a multitude of facts of no great curioſity or importance, if we dwell only upon dates and difficulties in chronology or geography, and take no pains to get acquainted with the genius, manners, and characters of the great men we read of, we ſhall have learnt a great deal, and know but very little. A treatiſe of rhetoric may be extenſive, enter into a long detail of precepts, define very exactly every trope and figure, explain well their differences, and largely treat ſuch queſtions as were warmly debated by the rhetoricians of old; and with all this be very like that diſcourſe of rhetoric Tully ſpeaks of, which was only fit to teach people not to ſpeak at all, or not to the purpoſe. [s] *Scripſit artem rhetoricam Cleanthes, ſed ſic, ut, ſi quis obmuteſcere concupierit, nihil aliud legere debeat.* In philoſophy one might ſpend abundance of time in knotty and abſtruſe diſputes, and even learn a great many fine and curious things, but at the ſame time neglect the eſſential part of the ſtudy, which is to form the judgment and direct the manners.

[s] Cic. de Finibus, lib. 4. n. 7.

In a word, the moſt neceſſary qualification, not only in the art of ſpeaking and the ſciences, but in the whole conduct of our life, is, that taſte, prudence, and diſcretion, which, upon all ſubjects, and on every occaſion, teaches us what we ſhould do, and how to do it. [t] *Illud dicere ſatis habeo, nihil eſſe, non modo in orando, ſed in omni vita, prius conſilio.*

III.

Particular OBSERVATIONS *upon this Work.*

MY deſign in this work is not to lay down a new plan of ſtudy, or to offer new rules, and a new method of inſtructing youth, but only to point out the practice of the univerſity of Paris upon this head, what I have ſeen experienced by my own maſters, and what I have endeavoured myſelf to obſerve in following their footſteps. And thus, except in a very ſmall number of articles, where I have ventured to lay open ſome particular views of my own; as upon the neceſſity of learning the French tongue by rules, and of ſpending more time than uſual in the ſtudy of hiſtory; I have in all the reſt given only an exact account of what has for many years been conſtantly obſerved in the colleges of the univerſity. I muſt therefore deſire the reader to underſtand in this ſenſe whatever he finds in this work under the name of obſervations and precepts: though I ſeem to declare what ſhould be done, and not what actually is done, as not being able otherways to expreſs myſelf clearly and methodically.

I muſt alſo, from the beginning, declare, that my intention is not to inſtruct the profeſſors, eſpecially ſuch of them as are advanced in years and experience. It is from them that I would myſelf be informed how to inſtruct; and indeed I have conſulted ſeveral of them whilſt upon this work, with no ſmall advantage

[t] Quintil. lib. 6. cap. 5.

to myſelf. But I hope my performance may be of ſome uſe to the younger maſters, who have not had much experience, and to ſuch ſtudious young perſons, as have good underſtandings and inclinations, but not having fallen into the hands of good guides and conductors at firſt, may ſtand in need of having the way pointed out, which they ought to take in the purſuit of their ſtudies, and to qualify themſelves to conduct others.

One of my principal views in the obſervations I have made upon this ſubject, eſpecially in thoſe which make up the latter end of this volume and part of the next, of this work, has been to eſtabliſh, if it were poſſible, by thoſe remarks, the good taſte, which has ſo long prevailed in the univerſity, and been preſerved by a kind of tradition, being tranſmitted down, *viva voce*, from the maſters to the ſcholars.

That I might ſay nothing at a venture, nor advance any thing that was not founded in reaſon, I uſually begin every diſtinct ſubject, by laying down rules and principles, which I borrow from the greateſt maſters of the art, and eſpecially Tully and Quintilian. I then apply their precepts to examples taken from the beſt French and Latin authors.

I quote abundance of paſſages in Latin from the two authors I have juſt named, who are my principal guides; and I flatter myſelf I ſhall not be blamed for it. They are generally ſelect, bright paſſages, and are in a manner the flower of the pureſt Latinity, and excellent models of the moſt ſound eloquence. Theſe paſſages to me ſeem very proper of themſelves to form the taſte, which is my principal view. I have alſo made great uſe of Seneca, who abounds in ſolid thoughts, and beautiful expreſſions, tho' his ſtyle in many other reſpects is very defective.

I could indeed have avoided quoting all theſe paſſages, have thrown their meaning only into the work, which would thereby have been more uniform and original, and carefully concealed all marks of the places from whence I had borrowed. This I know

is the uſe which ſhould be made of reading. An author, like [*u*] bees, who draw their honey from the juice, they artfully gather from a variety of flowers, ſhould convert the thoughts and beauties he finds in the ancients, into his own ſubſtance, and by the uſe he makes of them, and the turn he gives them, make them ſo much his own as to become his property; inſomuch, that though it were diſcovered from whence they were taken, they might ſeem in a manner to have changed their nature by paſſing thro' his hands. But as my buſineſs here was to lay down precepts of eloquence, and rules of good taſte, I thought it my duty to quote my authors, and produce my vouchers, whoſe names alone are ſufficient to add a weight to my reflections.

I have not confined myſelf always to a literal tranſlation of the paſſages I quote, and often content myſelf with expreſſing the ſenſe of them in my remarks.

I have no inclination to do myſelf honour with the riches of others [*x*]; there would be ſomething in it more than imprudence. I could only wiſh they might be a covering to my own poverty, and that the multitude of borrowed beauties, which adorn my work, might make my own perſonal faults be forgot, or at leaſt excuſed.

Some people may be of opinion, that as this work was principally deſigned for the univerſity, and treats of the ſtudies in uſe there, it ſhould have been written in Latin; and their notions ſeem very reaſonable and natural.

It is probable, it might have been my intereſt to have done ſo, and that I might have ſucceeded better by writing in a language upon which I have ſpent one

[*u*] Apes debemus imitari, quæ vagantur, & flores ad mel faciendum idoneos carpunt: & quæ collegerunt, in hunc ſaporem mixtura quadam & proprietate ſpiritus ſui mutant. . . Nos quoque has apes debemus imitari, & quæcunque ex diverſa lectione congeſſimus ſeparare. Deinde adhibita ingenii noſtri cura & facultate, in unum ſaporem varia illa libamenta confundere: ut, etiam ſi apparuerit unde ſumptum ſit, aliud tamen eſſe, quam unde ſumptum eſt, appareat. Senec. Epiſt. 84.

[*x*] Eſt benignum & plenum ingenui pudoris, fateri per quos profeceris. C. Plin. in præfat.

part

part of my life, and am better uſed to, than I am to write in French. I am not aſhamed of this confeſſion, as I hope it may be an inducement to pardon ſeveral of the faults which may have eſcaped me in a manner of writing that is almoſt new to me. Since I finiſhed the firſt volumes, I have read a diſcourſe in Latin upon the ſame ſubject, which might have diverted me from writing mine in the ſame language, as I could not flatter myſelf with attaining to the beauty of the ſtyle of that treatiſe. It was written by F. Juvency the Jeſuit, who has long taught rhetoric in Paris with great reputation and ſucceſs, and is entitled, *De ratione diſcendi & docendi.* It is written with ſo much purity and elegance, with ſuch ſolidity of judgment and reflection, and ſuch a taſte of piety, that we have only to wiſh the book had been longer, and the ſubjects in it more thoroughly treated; but that was not the author's deſign.

I had however ſeveral reaſons for not writing in Latin. And firſt, it ſeemed directly oppoſite to the intention of my work, which was to inſtruct young perſons who had made no great proficiency, and were not ſo well acquainted with the Latin tongue as to underſtand it with the ſame eaſe as that of their own country. And I thought, I ought to ſupply the want of other inducements to read it, by making it as eaſy to them as I could; and as I was not capable of diffuſing flowers through it, that I ought at leaſt to remove its thorns.

Beſides, I judged it not proper to confine myſelf to the making men eloquent in Latin, but, with the univerſity, to carry my views farther, in principally taking care of thoſe, who were one day to employ their eloquence and learning in the French tongue; and this induced me to add examples to my work taken from French authors. And laſtly, I thought it might be of ſervice to give all fathers, and even mothers, an opportunity of reading this diſcourſe upon ſtudy, that by this means they might know what their children ought to be taught.

But it may not be amiſs to remind them, that they are not immediately to expect in one maſter all thoſe branches of knowledge, which I have ſet down as proper for cultivating the minds of young perſons; polite learning, or the liberal ſciences, philoſophy, ſacred and profane hiſtory, geography, chronology, and many other things of that kind. For where are ſuch maſters to be found? I ſhould be very unjuſt and unreaſonable to require of them what I own I want myſelf, and which I underſtood ſtill leſs of, when I firſt entered upon the profeſſion. It is enough if they have good natural parts, docility, the deſire of inſtructing, with ſome tincture of the principles of all theſe ſeveral parts of learning. And my deſign is to include as much of them in this work as may ſuffice to enable a young maſter to give his pupils ſome idea of them.

What remains, in concluding this preface, is to beg of God, [y] *in whoſe hands are both we and our words*, that he would give a bleſſing to my good intentions, and render this work beneficial to youth, whoſe inſtruction is always dear to me, and ſeems ſtill to conſtitute a part of my vocation and duty in the eaſe and retirement which divine providence has vouchſafed me.

[y] Wiſd. vii. 16.

BOOK THE FIRST.

Of the underſtanding of LANGUAGES.

THE underſtanding of Languages ſerves for an introduction to all the ſciences. [z] We thereby come at the knowledge of a great many curious points with very little trouble, which coſt the inventors of them a great deal of pains. By this means all times and countries lie open to us. We become in a manner cotemporary with all ages, and inhabitants of all kingdoms, and are qualified to converſe with the moſt learned of all antiquity, who ſeem to have lived and laboured for us. We find in them, as it were ſo many maſters, whom we are allowed at all times to conſult; ſo many friends, who are always at hand, and whoſe ever uſeful and agreeable converſation enriches the mind with an infinite variety of curious knowledge, and teaches us to make an equal advantage of the virtues and vices of mankind. Without the aid of languages, all theſe oracles are dumb to us, and all theſe treaſures locked up; and for want of having the key, which only can admit us, we remain poor in the midſt of ſuch immenſe riches, and ignorant in the midſt of all the ſciences.

The languages which are taught in the colleges of France, are reduced to three; Greek, Latin, and

[z] Ad res pulcherrimas ex tenebris ad lucem erutas alieno labore deducimur. Nullo nobis ſeculo interdictum eſt: in omnia admitimur.... diſputare cum Socrate licet, &c. Illi nobis nati ſunt, nobis vitam præparaverunt.... Illos antiſtites bonarum artium, quiſquis volet, poteſt habere familiariſſimos. ... Illi nocte conveniri & interdiu ab omnibus mortalibus poſſunt.... Nemo horum quemquam ad ſe venientem vacuis a ſe manibus abire patitur. Senec. de brevit. vit. cap. 14.

Pernoctantur nobiſcum, peregrinantur, ruſticantur. Cic. pro Arch. n. 16.

Tot nos præceptoribus, tot exemplis inſtruxit antiquitas, ut poſſit videri nulla ſorte naſcendi ætas felicior, quam noſtra, cui docendæ priores elaboraverunt. Quint. lib. 12. cap. 11.

French.

French. I shall begin with the last, as in my opinion the student ought to begin with his native tongue.

CHAP. I.

Of the Study of the FRENCH LANGUAGE.

THE Romans have taught us, by the application they made to the study of their own language, what we should do for the attainment of ours. With them children were habituated to a purity of speech from their cradle. This was looked upon as the first and most essential care next to that of their morals; [*a*] and was particularly recommended to mothers, nurses, and servants. They were advised to be upon their guard, as much as possible, not to let any bad expression or false pronunciation escape them in presence of children, [*b*] lest these first impressions should become a kind of second nature in them, which it might be afterwards almost impossible to amend.

[*c*] They began indeed with teaching their children Greek; but the study of Latin followed immediately, and within a little while they taught them both together. They had each their distinct masters, as well for grammar, as for rhetoric, or philosophy; and if any preference was given to either of the two languages, it was certainly to that of their own country, which alon was used in transacting the public affairs. [*d*] Indeed the Romans, especially in the time of the

[*a*] Ante omnia ne sit vitiosus sermo nutricibus. . . . Has primum audiet puer, harum verba effingere imitando conabitur. . . Non assuescat ergo, ne dum infans quidem est, sermoni qui dedisscendus est. Quint. lib. 1. cap. 1.

[*b*] Multa linguæ vitia, nisi primis eximuntur annis, inemendabili in posterum pravitate durantur. Ib. c. 2.

[*c*] A sermone Græco puerum incipere malo. . . . Non longe Latina subsequi debent, & cito pariter ire. Quint. lib. 1. cap. 2.

[*d*] Illud magna cum perseverantia custodiebant, ne Græcis unquam, nisi Latine, responsa darent. . . . Quo scilicet Latinæ vocis honos per omnes gentes venerabilior diffunderetur. Nec illis deerant studia doctrinæ: sed nulla non in re pallium togæ subjici debere arbitrabantur: indignum esse existimantes, illecebris & suavitate literarum imperii pondus & auctoritatem domari. Val. Max. lib. 2. cap. 2.

republic,

republic, would have thought it a diſhonour and a debaſement to their nation, if, in treating with foreigners, either at Rome, or in the provinces, they made uſe of any other language than Latin. Plutarch obſerves, in the life of Cato the cenſor, that being ſent upon an embaſſy by the republic to the Athenians, he thought he was obliged to addreſs himſelf to them only in Latin [*e*], though he was very capable of doing it in Greek; and Tully [*f*] was blamed for having ſpoke publicly in Greek among the Greeks themſelves. Though [*g*] Paulus Æmilius diſcourſed in that language with king Perſeus, whom he had juſt conquered, which perhaps he did in compliance with his quality, or it may be with the unfortunate condition he ſaw him in.

It were well if we took the ſame care to perfect ourſelves in the French tongue. There are few who underſtand it by rule. The talking of it is thought ſufficient to make us excel in it. And it is ſeldom that any one applies himſelf to ſtudy the genius, and acquire all the delicacies of it. Nay, very often the moſt common rudiments of it are not known, as is ſometimes ſeen in the letters even of men of very great abilities.

So common a defect proceeds undoubtedly from education. And to prevent it, it is neceſſary, in paſſing through the ſeveral claſſes, to allot a certain time every day for the ſtudy of our own tongue.

Four things may, in my opinion, principally contribute to the progreſs which may be expected from it; and theſe are, the knowledge of the rules, the reading of French books, tranſlation, and compoſition.

[*e*] Tully, in his treatiſe *of old age*, makes Cato ſay, That he was old when he learned Greek, *literas Græcas ſenex didici*; and yet he was not fifty when he undertook the voyage here ſpoken of.

[*f*] In Verrem. 6. n. 147.

[*g*] Liv. lib. 45. n. 8.

ARTICLE

ARTICLE THE FIRST.

Of the Knowledge of TRUTH.

AS the firſt elements of ſpeech are in ſome degree the ſame in all languages, it is natural to begin the inſtruction of youth with the rules of the French grammar; the principles of which will ſerve alſo for the Latin and Greek, and will appear far leſs difficult and diſcouraging, as there will be little more to do than to make them range in a certain order ſuch things as they already know, though ſomewhat confuſedly.

It will be proper firſt to teach them the different parts of ſpeech, as a noun, verb, &c. then the declenſions and conjugations, and after that the moſt common rules in ſyntax. When they are become acquainted with theſe firſt elements, it may then be convenient to ſhew the application of them in ſome French book, and to be very exact in demanding of them an account of every word in the ſentences.

They ſhould be early taught to diſtinguiſh the ſtops, commas, accents, and other grammatical marks, in which the correctneſs of writing conſiſts; and it would be well to begin with explaining to them their nature and uſe. They ſhould be alſo made to articulate all the ſyllables diſtinctly, and eſpecially the laſt ſyllables of a word. It is likeways neceſſary that the maſter ſhould ſtudy with care the different defects of language or pronunciation, peculiar to every province, and ſometimes alſo to towns that value themſelves upon their politeneſs, that children may be made to avoid or correct them. It is ſcarce to be imagined how much pains this early care will ſave them, as they grow up.

In proportion as children increaſe in years and judgment, the reflections upon language ſhould become more ſerious and important. A judicious maſter will not fail to make a good uſe of the learned remarks

marks which ſo many ſkilful perſons have left us upon this head. But it will be requiſite to make a good choice of them, and exclude whatever does not fall under general uſe, or is above the capacity of youth. Long and frequent lectures upon ſo dry a ſubject may become very tedious to them. Short queſtions, regularly propoſed every day by way of converſation, ſo as to put them upon thinking, or making them ſay what one would have them learn, would inſtruct them at the ſame time it amuſed them, and by an inſenſible progreſſion, if continued for a few years, would give them a perfect knowledge of the tongue.

Orthography is very frequently not known or neglected, and ſometimes too by the moſt learned. This fault, to all outward appearance, is owing to their not having practiſed it early, and ſhould remind maſters how particularly careful they ought to be about it.

Cuſtom, which is the ſovereign judge of language, oppoſed to which reaſon itſelf muſt loſe its rights, is the firſt rule to be conſulted in orthography, as it has no leſs authority and juriſdiction over the manner of writing and pronunciation, than over the words themſelves. Thus we have ſeen the project of reforming our orthography, in oppoſition to cuſtom, ſtifled in its birth; and the new manner of writing all words in general, as they were pronounced, was no leſs offenſive to the eyes of the public, than an endeavour towards introducing a new and fantaſtic faſhion of dreſs would have been.

There are other alterations leſs noted, about which cuſtom differs, and which may occaſion ſome doubt. Is it neceſſary, for inſtance, to keep always certain letters in ſome words, which were anciently uſed, or which ſhew that they take their original from the Greek or Latin, ſuch as *thréſor*, *throſne*, *baptéme*, *temps*, *ſainčteté*, *clef*, *genouil*, *debte*, *roy*, *loy*, *moyen*, *eſtre*, *eſcrite*, *rapport* ? Is it requiſite that all nouns and participles, which end with an *é* maſculine in the ſingular number, ſhould end with a *z* in the plural ?

I think

I think that in ſuch words as theſe every one may take the liberty that cuſtom allows him, and follow his own taſte, eſpecially when it ſeems to be founded upon reaſon and utility. [*b*] And, in my opinion, both of them require, that we ſhould come as near in writing to our manner of pronouncing, as poſſibly we can. For the characters of letters are appointed to preſerve the different ſounds we utter in ſpeaking; and it is their proper office to lay them faithfully before the reader, as a depoſite they have been entruſted with. The word written muſt therefore be the image of the word pronounced, and the letters expreſs what we would ſay.

And thus as the firſt ſyllable of theſe two words *éſcrire* and *eſcrime*, and the antepenultima of theſe *reſpondans* and *correſpondans* is to be pronounced differently, why ſhould they not alſo be wrote differently, *écrire*, *eſcrime*, *répondans*, *correſpondans?*

There is a great difference in the manner of pronouncing the firſt ſyllable in the different tenſes and different perſons of the verb *faire*, and it would be reaſonable to write them in a different manner too, and cuſtom ſeems to comply with it. *Je fais*, *tu fais*, *nous feſons*, *je feſois*, *je ferois*, *je ferai*, *tu feras*.

The general rule of forming nouns plural is by adding an *s* to the ſingular, *pomme*, *pommes*, *fleur*, *fleurs*. Why ſhould nouns and participles ending in *é* be excepted? By this means *aimez*, which is the ſecond perſon plural, is confounded with the participle; whereas, by writing the participle with an *s*, *aimés*, the two words are diſtinguiſhed, and the general rule obſerved.

As to words derived from the Latin, our language ſeems inclined to throw off by little and little the remaining marks of the derivation, though our anceſtors appear to have been proud of keeping religiouſly to all the traces of it. This may be obſerved in innu-

[*b*] Ego, niſi quod conſuetudo obtinuerit, ſic ſcribendum quoque judico, quomodo ſonat. Hic enim uſus eſt literarum, ut cuſtodiant voces, & velut depoſitum reddant legentibus. Itaque id exprimere debent, quod dicturi ſumus. Quintil. lib. 1. cap. 13.

merable

merable inſtances, *debvoir*, *debte*, *tiltre*, *poulmon*, *noſtre*, *&c.*

Laſtly, though one cannot abſolutely preſcribe which of theſe two methods ſhould be followed, it ſeems neceſſary that the profeſſors of the ſame college ſhould agree with one of them, that the ſcholars may not be obliged to change their orthography, as they change their claſſes. They cannot be too ſoon accuſtomed to write clearly and correctly, to place their great and little letters to advantage, to diſtinguiſh the *v* and *j* conſonants from the *u* and *i* vowels, and to know what uſe they ſhould make of ſtops, commas, accents, and other marks, which have been prudently invented to add clearneſs and order to writing.

And as I am now ſpeaking of writing, I beg leave to give young perſons one piece of advice, which may ſeem a trifle, but is not ſo indifferent, and that is, that they would learn, at leaſt before they leave ſchool, to make their own pens, and to do it dextrouſly, according to rule. Many perſons write very ill, only for want of it. And why ſhould we depend upon another hand for ſo ſmall a thing, ſo frequently wanted?

ARTICLE THE SECOND.

Of the reading FRENCH *Books.*

MASTERS may find abundance of books to enable them to inſtruct their ſcholars well in the rules of the French tongue.

The grammar of M. l'Abbé Regnier, of the French academy, is perfect in its kind. They may alſo read over ſome others, which are very valuable. But we muſt not forget M. Arnauld's general and rational grammar, which plainly diſcovers the profound judgment and ſublime genius of that great man. A judicious maſter will make his advantage of theſe performances, and extract from them what he ſhall think uſeful for the inſtruction of youth. The ſame may

be

be ſaid of the obſervations made upon the French tongue by M. de Vaugelas, Thomas Corneille, F. Bouhours, M. Menage, and other ingenious writers [*i*], which the maſter may read in private, and having taken from them the beſt and moſt uſeful rules, may explain them to the boys, as he ſees occaſion. It were to be wiſhed, that a ſhort grammar were drawn up expreſsly for them, containing the moſt neceſſary rules and reflections.

When they have got a tincture of Greek and Latin, it will be proper, by the reading of authors, to give them a taſte of the genius and character of the French tongue, in making them compare it with thoſe languages. The French wants many helps and advantages wherein their principal beauty conſiſts. And without ſpeaking of the vaſt abundance of terms and turns peculiar to the two languages, and eſpecially the Greek, the compoſition of one word out of ſeveral is ſcarce known in our tongue. It has not the art of varying *ad infinitum* the force and ſignification of words, whether nouns or verbs, by a variety of prepoſitions joined to them. It is extremely clogged and tied up by the neceſſity of placing words in a certain order, which ſeldom allows it the liberty of tranſpoſing them. It is ſubject to the ſame terminations in all the caſes of its nouns, and ſeveral tenſes of its verbs, eſpecially in the ſingular number. It has one gender leſs than the other two languages, which is the neuter. And except [*k*] in a very few words, which are borrowed from the Latin, it has neither the comparative nor ſuperlative degrees. It ſcarce ever makes uſe of diminutives, which add ſo much grace and beauty to the Greek and Latin. Quantity, which contributes exceedingly to the numbers and cadence of a diſcourſe, has no ſhare in it; I mean in the manner it is uſed in Greek and Latin, and eſpecially with reſpect to the feet of verſes. And yet notwithſtanding all theſe

[*i*] It will be proper to join with M. Vaugelas's obſervations the notes which T. Corneille has wrote upon them.

[*k*] Meilleur, pire, moindre.

ſeeming

ſeeming impediments, can it be perceived from the writings of good authors, that our language is any way defective, either as to copiouſneſs, variety, harmony, or any other grace? And has it not this ineſtimable advantage above the other two, that it is ſo averſe to all intricacy, and lays every thing ſo clearly before the underſtanding, that it is impoſſible its meaning ſhould be miſtaken, when properly expreſſed? And thus we have full amends for whatever may be wanting to it, and it is capable of diſputing the ſuperiority with the richeſt languages of antiquity.

At the ſame time that youth are taught the principles and rules of their own tongue, we ſhould begin likeways to form their taſte and judgment. But as the reflections to be made upon this ſubject do not relate to grammar, and are beſides common to all languages, I ſhall forbear to treat it with the extent it deſerves, till I come to ſpeak of rhetoric.

Only here it may be proper to obſerve, that whilſt they are converſing with French authors, though we ſhould conſtantly pay a particular regard to the rules of the language, yet we ſhould not content ourſelves with the bare examination of them. It will be proper to obſerve the propriety, juſtneſs, force, and delicacy of the terms and expreſſions; and ſtill more, to dwell upon the ſolidity and truth of the thoughts and topics. It may be convenient to point out the connexion and diſpoſition of the different proofs and parts of the diſcourſe. But above all, we ſhould be careful to prefer whatever is capable of forming the heart, of inſpiring it with ſentiments of generoſity, diſintereſtedneſs, contempt for riches, love for the public good, averſion to injuſtice and inſincerity; in a word, whatever will make an honeſt man, and ſtill more a true Chriſtian.

We ſhall ſpeak of what concerns the choice to be made of authors with reference to the morals in another place. As to ſtyle, we muſt keep cloſe to [*l*] Quintilian's rule, of making them always read the beſt au-

[*l*] Ego optimos quidem & ſtatim, & ſemper. Quint. lib. 2. c. 6.

thors, even from the firſt. When they begin to have their judgment formed [*m*], it may not be amiſs to point out to them ſuch faults, as may be capable of leading them into error, of which kind are certain ſhining conceits, which make a ſenſible impreſſion at firſt glance, but, upon examination, are found falſe and frothy. They muſt be early trained up to a love of truth; a ſenſe of what is oppoſite to it; be cautioned not to be led away by appearances, but to paſs a ſound judgment upon what they read, and to give a reaſon for the judgment they make, but ſo as never to aſſume a deciſive air and tone, which are leſs ſuitable to that age than any other.

Our language will ſupply us with abundance of excellent works, which are proper to form their taſte; but the little time that can be ſpent in that ſtudy, and the little expence that moſt ſcholars are able to be at, oblige us to confine ourſelves to a ſmall number.

And here, if poſſible, profit and pleaſure ſhould go together, that this kind of reading may induce young people to be fond of it. Thus books, which treat only of piety, ſhould be more rarely put into their hands than any other, leſt they ſhould conceive a diſtaſte for them, which might not be thrown off, in a more advanced age. Hiſtory is much better adapted to their capacity, eſpecially at the firſt.

The figures of the Bible, and the manners of the Iſraelites and Chriſtians, agree very well with the firſt claſſes. And there are ſeveral particular lives written by M. Flechier and M. Marſolier, which are very proper for thoſe that follow. I ſhall ſpeak of the abridgment of hiſtory, which M. Boſſuet has left us, in another place. The hiſtory of the French academy by M. Peliſſon, of the academy of inſcriptions and belles lettres by M. de Boze, and of the revival of the academy of ſciences by M. de Fontenelle, will mightily pleaſe young perſons, by the elegance of their

[*m*] Ne id quidem inutile, etiam corruptas aliquando & vitioſas orationes, quas plerique judiciorum pravitate mirantur, legi palam pueris. Ibid. cap. 5.

ſtyle,

ſtyle, and the variety of their ſubjects, and will make them acquainted with the learned men, who firſt took pains to carry our language to the perfection it has attained, and have done ſo much honour to France by their profound erudition and curious diſcoveries in every branch of ſcience. In my opinion, the univerſity of Paris, the moſt ancient, and in a manner the mother and original of all other academies, ſhould be peculiarly intent upon their glory, as it reflects back upon herſelf, and crowns her own.

We have many panegyrics and funeral orations, in which the rhetoricians will find perfect models of this kind of eloquence. The two tragedies of M. Racine, entitled Eſther and Athalia, and many of Boileau's poems, may ſuffice to give them ſome idea of our poetry. The tranſlation this laſt has made of Longinus, with his remarks upon it, will be a good book of rhetoric for them.

I reſerve for philoſophy M. Nicole's moral eſſays; I mean the four laſt volumes, to which may be added the thoughts of M. Paſcal. I mention not the logic of Port-Royal; it is a part of ſchool philoſophy, and ſuch a book cannot fail of being put into the hands of thoſe who ſtudy it.

There are many other books, which it may be very uſeful for young people to read, of which every maſter may make choice according to his taſte. A collection of the beſt pieces might be made for their uſe, and ſometimes the moſt beautiful paſſages of certain books ſelected, which cannot be laid before them entire.

And here I beg leave to give an eſſay on the manner in which young people ſhould be made to read French books, which may be of uſe to young maſters upon their firſt ſetting out, before they have had much experience of their buſineſs.

An ESSAY *on the manner of explaining* FRENCH AUTHORS.

THE fact I am going to relate is taken out of M. Flechier's hiſtory of Theodoſius, book 1. chap. 35. It gives an account of the election of St. Ambroſe to the archbiſhopric of Milan, and the part which the emperor Valentinian had in it.

" Auxentius the Arian being dead, after having " held the ſee of Milan for ſeveral years, Valentinian " deſired the Biſhops would aſſemble to elect a new " paſtor. He required them to chuſe a man of pro- " found learning and unblameable life, *to the end*, " ſaid he, *that this imperial city may be improved in piety* " *by his inſtructions and example*; *and that the emperors*, " *who are maſters of the world, and are notwithſtanding* " *great ſinners, may receive his advice with confidence*, " *and his corrections with reſpect.* The biſhops be- " ſought him to nominate ſuch a one as he deſired " himſelf; but that, he anſwered, was a matter above " his abilities, and he had neither ſufficient wiſdom " nor piety to intermeddle in it; that the choice be- " longed to them, as they were thoroughly acquaint- " ed with the laws of the church, and enlightened by " the holy Spirit of God.

" The biſhops therefore aſſembled, with the reſt " of the clergy; and the people, whoſe conſent was " required, were ſummoned to the aſſembly. The " Arians nominated a man of their own ſect. And " the Catholics inſiſted upon one of their commu- " nion. The two parties both grew warm upon the " occaſion, and the diſpute was ready to break out " into a ſedition and open war. Ambroſe, governor " of the town and province, a man of underſtanding " and probity, was informed of the diſorder, and " haſtened to the church to prevent it. His preſence " put an end to all their differences, and the aſſem- " bly, as if inſpired from above, with one common

" voice

" voice demanded Ambroſe for their paſtor. The " procedure ſeemed very [n] extravagant to him; but " as they perſiſted in their demand, he remonſtrated " to the aſſembly, that he had paſſed his whole life in " ſecular employments, and was not even yet bap- " tized; that the laws of the empire forbad any man " that was poſſeſſed of a public employment to enter " into orders without the emperor's permiſſion, and " that the choice of a biſhop was to be directed by " the influence of the Holy Ghoſt, and not by the ca- " price of the multitude. But notwithſtanding all " his reaſons and remonſtrances, the people were re- " ſolved to place him upon the epiſcopal throne, for " which God had deſigned him. They put him un- " der a guard, that he might not eſcape, and preſent- " ed a petition to the emperor, deſiring that he " would conſent to the election.

" The emperor very readily gave his conſent, and " ordered that he ſhould be baptized immediately, " and conſecrated within eight days after. It is ſaid, " that this prince in perſon aſſiſted at the conſecra- " tion, and lifting up his eyes and hands to heaven " as ſoon as the ceremony was over, cried out in a " tranſport of joy; [o] *I thank thee, O my God, that* " *thou haſt confirmed my choice by thine, in committing* " *the conduct of our ſouls to that perſon, to whom I had* " *before committed the government of this province.* The " holy archbiſhop applied himſelf entirely to the ſtu- " dy of the ſcriptures, and the re-eſtabliſhment of the " faith and diſcipline in his dioceſe."

This ſtory ſhould be read all at once by one or two of the ſcholars, the reſt caſting their eyes upon their books, to give them a notion of the fact it treats of; and care ſhould be taken, that in reading it they obſerve the rules that have been already ſpoken of; that they ſtop more or leſs according to the different punctuation; that they pronounce every word and every ſyllable as they ſhould do; that they uſe a natural tone of voice, and vary it without affectation.

[n] Bizare. [o] Theodoret. lib. 4. cap. 7.

After this first reading, if there are any remarks to make relating to orthography or language, the master should do it in a few words. We find in the original, *baptiser*, *promptement*, *empescher*, *vescu*, *throsne*, *&c.* I have not thought myself obliged to follow that manner of writing, but have substituted my own instead of it. I shall take the same liberty in all my quotations, to avoid the troublesome variety I should be under a necessity of falling into, if I quoted every author according to the orthography peculiar to him.

Bizare. It will be proper to explain the force of this adjective, which denotes somewhat extraordinary and shocking in the person or thing to which it is applied. It signifies fantastical, capricious, troublesome, disagreeable; *esprit bizare*, *conduite bizare*, *voix bizare.*

Caprice. This word deserves also to be explained. It expresses the character of a man, governed by fancy and humour, not by reason and principle. It will be well, by the bye, to shew the ridicule of these two faults, of acting extravagantly and by caprice.

Procéder à l'élection. The word *procéder* is very proper for that phrase. It has other significations, which may be observed.

Commettre la conduite des ames, or *le gouvernement d'une province à quelqu'un. Commettre* here signifies to entrust, to give an employment, of which an account is to be rendered. It comes from the Latin word *committere*, which has the same signification. *Quos adhuc mihi magistratus populus Romanus mandavit, sic eos accepi, ut me omnium officiorum obstringi religione arbitrarer. Ita quæstor sum factus, ut mihi honorem illum non tam datum, quam creditum ac* commissum *putarem* [*p*]. In thus explaining this word by the passage of Tully, we give a considerable instruction, without seeming to do it, upon the nature and engagements of civil and ecclesiastical employments. *Commettre* has also other significations. *Commettre* quelqu'un pour veiller

[*p*] Cic. in Verr. 7. n. 35.

sur

ſur d'autres; *to appoint a perſon to have an eye upon others.* *Commettre* une faute; *to commit a fault.* *Se commettre* avec quelqu'un; *to venture one's ſelf with a perſon.* *Commettre* l'autorité du prince; *to commiſſion a perſon with the prince's authority.* Theſe ſhould all be explained.

Afin que la ville imperiale ſe ſanctifiât par ſes inſtructions & par ſes exemples. This will be a proper occaſion to explain to them a rule we find among the remarks of M. Vaugelas. "The repetition of prepoſitions is "not neceſſary to nouns, except when the two ſub- "ſtantives are not ſynonymous or equipollent. For "inſtance, *Par le ruſes & les artifices de mes ennemis.* "*Ruſes* and *artifices* are ſynonymous, for which rea- "ſon the prepoſition *par* muſt not be repeated. But "if inſtead of *artifices* it had been *armes*, then they "muſt have ſaid, *Par les ruſes & par les armes de mes* "*ennemis*; becauſe *ruſes* and *armes* are neither ſynony- "mous nor equipollent, nor of a like ſignification. "To give an example of words that are equipollent; "*Pour le bien & l'honneur de ſon maitre.* *Bien* and *hon-* "*neur* are not ſynonymous, but they are equipollent, "becauſe *bien* is the genus which comprehends *hon-* "*neur* under it as its ſpecies. But if inſtead of *hon-* "*neur* it had been *mal*, then we muſt have repeated "the prepoſition *pour*, and ſaid, *Pour le bien & pour* "*le mal de ſon maitre.* And thus it is with ſeveral "other prepoſitions, as *par*, *contre*, *avec*, *ſur*, *ſous*, "and the like."

After theſe grammatical obſervations, the ſtory ſhould be read over a ſecond time, and at the end of every period, the boys ſhould be aſked if they find any thing remarkable as to expreſſions, thought, or the conduct of the manners [*q*]. This ſort of interrogation renders them more attentive, obliges them to

[*q*] Nec ſolum hoc ipſe debebit docere præceptor, ſed frequenter interrogare, & judicium diſcipulorum experiri. Sic audientibus ſecuritas aberit, nec quæ dicentur perfluent aures: ſimulque ad id perducentur, quod ex hoc quæritur, ut inveniant, & ipſi intelligant. Nam quid aliud agimus docendo eos, quam ne ſemper docendi ſint? Quintil. lib. 2. cap. 5.

exercise their understanding, gives the opportunity of forming taste and judgment in them, interests them in a more lively manner in the coming at the sense of the author, by the secret satisfaction they take in discovering all his beauties of themselves, and by degrees enables them to dispense with the assistance of the master, which is the end of all the pains he takes in instructing them. The master then adds and supplies what is wanting in their answers, enlarges and lays open what they have said too succinctly, and mends and corrects whatever mistakes they have fallen into.

He required them to chuse a man of an unblameable life and deep learning, that the imperial city might be improved in piety from his example and instructions. A great lesson indeed! Knowledge is not a sufficient qualification for ecclesiastical employments; good example and morality are still more necessary. These last should always have the preference. And thus the historian Theodoret, from whence this passage is taken, has set morals before learning, and example before instruction, conformably to what is said of Jesus Christ, that [r] *he was mighty in deeds and in words*; [s] *he did and taught.*

That the emperors, who are masters of the world, and are notwithstanding great sinners, may receive his advice with confidence, and his corrections with respect. He might have simply said, *That the emperors might be the more enabled to profit by his advice and corrections.* But how great a beauty and solidity do the two epithets and characters here given to the emperors add to the thought? the one seems to place them above remonstrances, and the other expresses the great need they have of them. It will be proper also to take notice of the exactness and connexion of the two parts which make up the last clause of the sentence, *to receive his advice with confidence, and his corrections with respect.*

[r] Luke xxiv. 19. [s] Acts i. 1.

But

But that, he ſaid, *was a matter above his abilities, and the choice belonged to them.* How admirable was the piety of Valentinian, who would not take upon him the choice of a biſhop, as knowing that he ſhould make himſelf reſponſible for the terrible conſequences that ſuch a choice might have. One might mention, upon this occaſion, the beautiful ſaying of Catharine queen of Portugal; "[t] I could wiſh, ſaid ſhe, the "biſhops of Portugal, during my regency, were im- "mortal, that I might have never a biſhopric to diſ- "poſe of."

The biſhops aſſembled. One may explain in a few words, how elections were anciently made, and by what degrees they arrived at the ſtate we now ſee them in.

Ambroſe haſtened to the church to prevent the diſorder. One may obſerve how Divine Providence preſides over all deliberations, and eſpecially in eccleſiaſtical aſſemblies; after what manner it lies hid under events which ſeem to be the effect of pure chance, but are in reality ſecretly ordained; how abſolutely it diſpoſes of the wills of men, which it always infallibly leads to the compaſſing of its own ends, without any infringement upon their liberty; how it commands our thoughts, and with what facility it calms and unites mens minds, who were ſo divided but a moment before, as to be ready to break out into open ſedition.

That he was not even yet baptized. Here we might put in a word upon the ancient cuſtom of deferring baptiſm, and produce inſtances of it. This delay, we may obſerve, was owing to two motives; the one to make a fuller preparation for the duly receiving of baptiſm, and to be able more aſſuredly to preſerve the effect and virtue of it; and the other, to live with impunity in ſin and pleaſure. The church approved of the firſt, and abhorred the ſecond.

They put him under a guard, that he might not eſcape. We ſhould here lay open the vain efforts of St. Ambroſe to avoid the biſhopric; his haſty flight for one

[t] D. Bath. liv. 1. cap. 6.

whole

whole night, and his uncertain wanderings, which led him back to the place from whence he ſet out; his affectation of cruelty in a judgment he gave; with other artifices ſtill more aſtoniſhing, which he made uſe of againſt all rule and decorum, but which the people knew the real cauſe of.

This will be a natural occaſion to obſerve to them, that in the firſt ages of the church, they were obliged to offer violence to the ſaints, before they could engage them to enter into prieſts orders, or undertake the charge of a biſhopric; and that eccleſiaſtical hiſtory furniſhes us with abundance of very curious and agreeable inſtances of this nature, too long to be repeated at preſent. This would excite their curioſity, and upon other occaſions, one might inform them how St. Baſil, St. Gregory Nazianzen, St. Chryſoſtom, St. Auguſtine, St. Paulinus, and a great many others, broke out into tears, when forced into the prieſthood or epiſcopal office, and how ſerious their fears were, and how deep and ſincere their ſorrow. One may add, that the weight of the employment is not leſſened ſince that time, and endeavour to fix in their minds that excellent rule of St. Gregory the great, "[*u*] That "he who poſſeſſes the virtues required in the care of "ſouls, ſhould not take upon him the prieſtly office, "unleſs compelled; but that he who knows he has "them not, ſhould not take it upon him, even tho' "the means were uſed to oblige him to do ſo."

The emperor ordered, that he ſhould be baptized immediately, and conſecrated within eight days after. Notice might be taken, that this ordination was contrary to St. [*x*] Paul's direction, not to ordain a *Neophyte*, that is, one newly baptized, and contrary alſo to the common rules of the church; but that it was the author of thoſe rules, that diſpenſed St. Ambroſe from the obſervation of them by the open violence he permitted the people to offer him upon this occaſion, who went ſo far as not to hearken in any ways to his re-

[*u*] Virtutibus pollens, coactus ad regimen veniat: virtutibus vacuus nec coactus accedat. [*x*] 1 Tim. iii. 6.

monſtrances againſt it. Beſides, the equity, probity, and ſufficient qualifications of Ambroſe, which were acknowledged by all the world, placed him far above the ſtate of Chriſtians newly inſtructed in the faith.

By daily lectures of this ſort in every claſs, it is eaſy to comprehend how large a progreſs might be made at the end of a few years; how thoroughly youth might become acquainted with their own tongue; how many curious points of hiſtory, and ancient cuſtoms, they might learn; what a fund of morality they would imperceptibly lay up; how many excellent principles for the conduct of life they would imbibe from the different paſſages of hiſtory they ſhould be made to read, or hear quoted; and laſtly, what a taſte for reading they would carry from ſchool, which I look upon as one of the principal advantages of education; becauſe this taſte, as I have already obſerved, would preſerve them from abundance of dangers inſeparable from idleneſs, would make them love and ſeek after the company of men of learning and merit, and would render ſuch low and empty converſations inſupportable, as are the conſequence of ignorance, and the ſource of a thouſand ills.

I am of opinion, that no body can think half an hour every day, or every other day, too much time to be ſpent in the ſtudy of the language of his own country, whilſt all the reſt is taken up in learning the two other tongues; and as one of the principal advantages we are to expect from them, is to be the more perfect in our own, I have more cauſe to fear that I ſhall be blamed for not having allowed enough to it; but the number of things that are to be taught in the ſeveral claſſes obliges us to confine ourſelves within narrow bounds; and I muſt adviſe profeſſors not to omit them, nor expatiate too much in their moral and pious reflections, which, to make the impreſſion we deſire, ſhould be thrown in as if by accident, without any apparent deſign, and always without affectation.

ARTI-

ARTICLE THE THIRD.

Of TRANSLATION.

AS ſoon as youth have made ſome progreſs in the Latin authors, they muſt be put upon tranſlating certain ſelect paſſages, and ſetting them down in writing.

Their tranſlation at firſt ſhould be plain, clear, and correct, exactly rendering the meaning, and even the expreſſion as much as may be. Pains muſt afterwards be taken to ſet it off and embelliſh it, in rendering the delicacy and elegance of the Latin phraſes, by ſuch as will anſwer to them in our own tongue. And laſtly, we muſt endeavour to bring them by degrees to that point of perfection, in which the excellency of this kind of writing conſiſts; I mean that exact medium, which being equally removed from too ſervile a reſtraint, and too exceſſive a liberty, faithfully expreſſes the entire meaning, without conſidering ſo much the number as the ſenſe of the words.

This is the rule which [*y*] Cicero tells us he followed himſelf, in tranſlating the orations that two of the moſt famous orators in Greece ſpoke againſt one another. "What a misfortune, (ſays M. de Tourreil, "in the beautiful preface he has prefixed to his "tranſlation of thoſe orations,) that a copy which was "extant in St. Jerome's time, and by the excellence "of the copiſt muſt have come ſo near the original, "ſhould not be tranſmitted down to us? It would "have taught us how to tranſlate well; we ſhould "have thence learnt when it is proper to ſhake off "the yoke of an heavy exactneſs, and too ſervile an

[*y*] Converti ex Atticis . . . nec converti ut interpres, ſed ut orator, ſententiis iiſdem, & earum formis, tanquam figuris; verbis ad noſtram conſuetudinem aptis: in quibus non verbum pro verbo neceſſe habui reddere, ſed genus omnium verborum vimque ſervavi. Non enim ea me annumerare lectori putavi opportere, ſed tanquam appendere. Cic. de opt. gen. orat. n. 14.

"adhe-

" adherence; it would in ſhort have at once fixed the " bounds of a judicious diffidence, and a ſucceſsful " boldneſs. Tully indeed points out the method we " ought to follow; but example inſtructs far better " than precept."

M. de Tourreil, ſpeaking of the difficulties of tranſlation, lays down ſome general rules for that way of writing, which may be of great uſe both to maſters and ſcholars. " To this perpetual reſtraint, ſays he, " is joined the difference of languages, which always " embarraſſes, and often leads into deſpair. You " grow ſenſible, that the peculiar genius of the one " is often contrary to that of the other, and is almoſt " conſtantly loſt in a verſion. So that the common " tranſlations have been juſtly compared to the wrong " ſide of a piece of tapeſtry, which at beſt gives only " the groſs lineaments of the finiſhed figures repre- " ſented on the right."

After quoting a beautiful paſſage of Quintilian upon the difficulty of imitation, he adds, " It is true, when " I tranſlate, I give myſelf up to follow another " whom I chuſe for my guide; and the beſt I can do " is to take care leſt my attachment to my guide " ſhould carry me too far, and degenerate into ſla- " very; in which caſe, inſtead of originals full of life " and ſpirit, I ſhould ſubſtitute dead and inanimate " copies. I have the good authority of more than " one, [x] who, upon a like occaſion, withdrew from " the tyranny of the letter, made themſelves maſters " of the ſenſe, and, as by right of conqueſt, ſubjected " it to the phraſe of their own tongue.

" On the other hand, too free a tranſlation has its " inconveniencies, and eſcaping from one extreme, " falls into another. Every paraphraſe diſguiſes the " text. Inſtead of preſenting the image it promiſes, " it paints one half by fancy, and the other from an " original; from whence is formed ſome monſtrous " production, which is neither original nor copy.

[x] Quaſi captivos ſenſus in ſuam linguam victoris jure tranſpoſuit. Hieronym. epiſt. ad Pammach.

" Now

" Now a tranſlator, properly ſpeaking, is no other " than a painter, who deals in copying. And every " copier that miſplaces but the out-lines, or faſhions " them after his own liking, is unfaithful. He errs " in the firſt ſetting out, proceeds againſt his own " plan, for want of remembering that all he has to do " is to produce a likeneſs, and if he fails of that, he " does nothing. For my part then, I have my mo- " del, and I cannot follow him too cloſely. Whe- " ther therefore I extend or enlarge what he cuts ſhort " or abridges, whether I load with ornaments what " he leaves plain, tarniſh his beauties, or cover his " faults; in ſhort, wherever I depart from his cha- " racter in the words I put into his mouth, it is no " longer him, but myſelf that I deſcribe; I deceive " under a borrowed appearance, and am no longer a " tranſlator, but an original.

" The firſt obligation of a tranſlator is to enter well " into the genius and character of the author he is to " tranſlate; to transform himſelf into him as much " as poſſible; to clothe himſelf with the ſentiments " and paſſions he undertakes to tranſmit to us; and " to lay a reſtraint upon that inward complacency, " which is continually forcing itſelf upon us, and in- " ſtead of forming us after the image of others, faſhions " them after ours: in a word, to draw over again " the turns and figures of the original with the ſame " force and beauty; and yet ſo, as if our language " cannot perfectly come up to them by a ſtrict adhe- " rence to the like forms of expreſſion, we may be " allowed to caſt off the yoke, and indulge ourſelves " in the full liberty of procuring amends by an equi- " valent."

I ſhall here add a reflection of M. Dacier's, which may ſerve to correct, or rather explain, what M. de Tourreil means, when he ſays, that a tranſlator, properly ſpeaking, is no more than a copier. " [*a*] When " I ſpeak of a tranſlation in proſe, ſays ſhe, I do not " mean a ſervile tranſlation; I mean a generous and

[*a*] Preface to the tranſlation of Homer.

" noble

" noble tranſlation, which, keeping cloſely to the " ideas of the original, takes in the beauties of its " language, and repreſents the images, without re- " tailing the words. The firſt ſort becomes unfaith- " ful through too ſcrupulous a faithfulneſs; for it " loſes the ſpirit to preſerve the letter, which is the " effect of a cold and barren genius; whereas the " other, though chiefly aiming to preſerve the ſpirit, " forgets not, in its greateſt liberties, to retain the " letter, and by means of its bold, but genuine " ſtrokes, becomes not only a faithful copy of its ori- " ginal, but another original itſelf; which cannot be " performed but by a ſolid, noble, and fruitful ge- " nius. . . . Tranſlation is not like the copy of a pic- " ture, where the copier is tied down to the lines, " colours, proportions, turns, and poſtures of the " original he follows. 'Tis quite another thing. A " good tranſlator is not ſo confined. . . . Here, as in " all other inſtances of imitation, the ſoul, full of " the beauties it intends to repreſent, and elevated " by the pleaſing vapours ariſing from thoſe abun- " dant ſources, muſt ſuffer itſelf to be raviſhed and " tranſported by the other's enthuſiaſm, and thus " making it its own, muſt produce very different " images and expreſſions, though with great reſem- " blance."

Theſe rules may ſuffice for ſcholars. Only we muſt obſerve to them, that the tranſlation of the poets claims ſome peculiar ones to itſelf, and though it be in proſe, muſt partake of the genius of poetry, retain the ſame fire, vivacity, and boldneſs; and conſequent- ly, without ſcruple, we muſt make uſe of ſuch ex- preſſions, turns, and figures, as are not allowable in an orator or an hiſtorian.

I have already obſerved, that it is proper to ſelect the moſt beautiful paſſages of authors for youth to tranſlate. For beſides, that ſuch will be more agree- able to them, and they will take the greater pains in tranſlating them, it is the ſureſt way of forming their taſte. They will thereby become acquainted with

their

their authors, and insensibly conceive their height of fancy, manner of writing, and way of thinking.

It will be useful too, when the authors have been translated by learned hands, to compare such versions with the translation of the scholars, in order to make them bold, and to lay before them good models. They will esteem it an honour to follow them, tho' at a distance. They will strive to get as near them as they can. And sometimes they will come up to them, and perhaps go beyond them in certain passages.

As examples have always more force than precepts, I will here insert the translation of some letters of Pliny the younger, which will doubtless be very agreeable to the reader, and useful to youth.

[*b*] C. PLINIUS CORN. TACITO SUO S.

Ridebis & licet rideas. Ego Plinius ille, quem nosti, apros tres, & quidem pulcherrimos cepi. Ipse inquis? Ipse; non tamen ut omnino ab inertia mea & quiete discederem. Ad retia sedebam, erat in proximo, non venabulum aut lancea, sed stylus & pugillaris. Meditabar aliquid, enotabamque, ut si manus vacuas, plenas tamen ceras reportarem. Non est quod contemnas hoc studendi genus. Mirum est, ut animus hâc agitatione motuque corporis excitetur. Nam undique sylvæ & solitudo, ipsumque illud silentium, quod venationi datur, magna cogitationis incitamenta sunt. Proinde cum venabere, licet auctore me ut panarium & lagunculam, sic etiam pugillarem feras. Experieris non Dianam magis montibus, quam Minervam inerrare. Vale.

A CORNEILLE TACITE.

" Vous allez rire, & je vous le permets: riez-en " tant qu'il vous plaira. Ce Pline, que vous con- " noissez, a pris trois sangliers, mais très grands. " Quoi lui-même, dites-vous? lui-même. N'allez " pourtant pas croire, qu'il en ait couté beaucoup à " ma paresse. J'étois assis près des toiles. Je n'avois à

[*b*] Lib. 1. epist. 6.

" coté

" coté de moi ni épieu ni dard, mais des tablettes &
" une plume. Je révois, j'écrivois, & je me prépa-
" rois la conſolation de remporter mes feuilles pleines,
" ſi je me'n retournois les mains vuides. Ne mépri-
" ſez pas cette maniére d'étudier. Vous ne ſauriez
" croire combien le mouvement du corps donne de
" vivacité à l'eſprit: ſans compter que l'ombre des
" forêts, la ſolitude, & ce profond ſilence qu'exige la
" chaſſe, ſont très propres à faire naitre d'heureuſes
" penſées. Ainſi croïez-moi, quand vous irez chaſſer,
" portez votre pannetiere & votre bouteille; mais
" n'oubliez pas vos tablettes. Vous éprouverez que
" Minerve ſe plaît autant ſur les montagnes que Di-
" ane. Adieu."

PLINY TO CORNELIUS TACITUS.

" You will laugh, and I give you leave to
" laugh. Yes, that very Pliny your acquaintance,
" has taken three boars, and very fine ones too.
" What he himſelf? Yes, he. But yet to preſerve
" my beloved ſedentary way, I ſat by the nets, and
" inſtead of a javelin or an hunting pole, I had my
" writing tablet with me, and indulged my medita-
" tion, ſo that if my hands were likely to be empty,
" I might have my papers full. You muſt not de-
" ſpiſe this method of ſtudying. You can ſcarce
" conceive how exerciſe aſſiſts the thinking faculties.
" The woods and ſolitudes, and even the ſilence that
" is uſed in hunting, are incitements to meditation.
" Whenever therefore you hunt, take my advice,
" and be as careful to carry your tablets as your baſket
" and bottle. You will find that Minerva is as much
" an inhabitant of the mountains as Diana herſelf."

The tranſlation here is literal, and very faithful. And yet there is nothing forced, or like a verſion; but the whole has the air of an original.

We may obſerve to youth, that *ego Plinius ille* cannot be ſo well rendered into French by the firſt perſon; but another expreſſion more agreeable to our

manner was requiſite to be uſed inſtead of the word *ceras*; that the phraſe *l'ombre des forêts* forms a more muſical and grateful ſound to the ear, than if it had been, as it is in the Latin, *ſans compter que les forêts, la ſolitude, &c.*

[*c*] C. PLINIUS MINUTIO FUNDANO SUO S.

Mirum eſt, quam ſingulis diebus in urbe ratio aut conſtet, aut conſtare videatur pluribus, cunctiſque (or *junctiſque*) *non conſtet. Nam, ſi quem interroges,* Hodie quid egiſti? *reſpondeat,* Officio togæ virilis interfui; ſponſalia aut nuptias frequentavi. Ille me ad ſignandum teſtamentum, ille in advocationem, ille in conſilium rogavit. *Ita hæc quo die feceris, neceſſaria; eadem, ſi quotidie feciſſe te reputes, inania videntur, multo magis cum feceſſeris. Tunc enim ſubit recordatio quot dies quam frigidis rebus abſumpſi? Quod evenit mihi poſtquam in Laurentino meo aut lego aliquid, aut ſcribo, aut etiam corpori vaco, cujus fulturis animus ſuſtinetur. Nihil audio, quod audiſſe: nihil dico, quod dixiſſe pœniteat. Nemo apud me quemquam ſiniſtris ſermonibus carpit; neminem ipſe reprehendo, niſi unum me, cum parum commode ſcribo. Nulla ſpe, nullo timore ſollicitor; nullis rumoribus inquietor. Mecum tantum & cum libellis loquor. O rectam ſinceramque vitam! O dulce otium honeſtumque ac pene omni negotio pulchrius! O mare, ô littus, verum, ſecretumque μασεῖον! Quam multa invenitis, quam multa dictatis? Proinde tu quoque ſtrepitum iſtum, inanemque diſcurſum, & multum ineptos labores ut primum fuerit occaſio relinque, teque ſtudiis vel otio trade.* Satius eſt enim, *ut Attilius noſter eruditiſſime ſimul & facetiſſime dixit,* otioſum eſſe, quam nihil agere. *Vale.*

A MINUTIUS FUNDANUS.

" C'eſt une choſe étonnante de voir comment le " tems ſe paſſe à Rome. Prenez chaque journée à " part, il n'y en a point qui ne ſoit remplie: raſſem- " blez-les toutes, vous êtes ſurpris de les trouver ſi

[*c*] Lib. 1. epiſt. 9.

" vuides.

" vuides. Demandez à quelqu'un, Qu'avez vous
" fait aujourd'hui ? J'ai aſſiſté, vous dira-t-il, à la cé-
" rémonie de la robe virile, qu'un tel a donnee à ſon
" fils. J'ai été prié à des fiançailles ou à des nôces.
" L'on m'a demande pour la ſignature d'un teſtament.
" Celui-ci m'a chargé de ſa cauſe. Celui-là m'a fait
" appeller à une conſultation. Chacune de ces choſes,
" quand on l'a faite, a parû néceſſaire : toutes en-
" ſemble paroiſſent inutiles, & bien davantage, quand
" on les repaſſe dans une agréable ſolitude. Alors
" vous ne pouvez vous empêcher de vous dire. A
" quelles bagatelles ai-je perdu mon tems ? C'eſt ce
" que je répete ſans ceſſe dans ma terre de Laurentin,
" ſoit que je liſe, ſoit que j'écrive, ſoit qu'à mes étu-
" des je mêle les exercices du corps, dont la bonne
" diſpoſition influe tant ſur les opérations de l'eſprit.
" Je n'entends, je ne dis rien, que je me repente d'a-
" voir entendu, & d'avoir dit. Perſonne ne m'y fait
" d'ennemis par de mauvais diſcours. Je ne trouve
" à redire à perſonne, ſinon à moi-même, quand ce
" que je compoſe n'eſt pas à mon grè. Sans deſirs,
" ſans crainte, à couvert des bruits fâcheux, rien ne
" m'inquiete. Je ne m'entretiens qu'avec moi & avec
" mes livres. O l'agréable, ô l'innocente vie ! Que
" cette oiſiveté eſt aimable, qu'elle eſt honnête, qu'el-
" le eſt préferable même aux plus illuſtres emplois !
" Mer, rivage, dont je fais mon vrai cabinet, que
" vous m'inſpirez de nobles, & d'heureuſes penſées !
" Voulez-vous m'en croire, mon cher Fundanus ?
" Fuïez les embarras de la ville. Rompez au plutôt
" cet enchainement de ſons frivoles qui vous y at-
" tachent. Addonnez-vous a l'étude ou au repos, &
" ſongez que ce qu'a dit ſi ſpirituellement & ſi plai-
" ſamment notre ami Attilius, n'eſt que trop vrai ;
" *Il vaut infiniment mieux ne rien faire, que de faire des*
" *riens.* Adieu."

TO MINUTIUS FUNDANUS.

" It is ſurpriſing to ſee how time paſſes at Rome,
" every day in itſelf is filled up, but take them to-

" gether and they are a mere blank. Aſk any per-
" ſon what he has done to-day? I have aſſiſted, he
" will reply, at the ceremony of a friend's taking the
" toga virilis, I have been at a wedding, I have been
" witneſs to a will, I have been pleading for a friend,
" I have been giving advice. Each of theſe while
" they are doing ſeem neceſſary, but the whole toge-
" ther appear trifling, particularly in our ſolitary
" hours of reflection. Then one cannot help think-
" ing upon what trifles he has ſpent his time. This
" I continually repeat in my country retirement, ei-
" ther reading or writing, or mixing exerciſe with
" my ſtudies, which are the true ſupports of the
" mind. There I hear nothing, there I ſay nothing,
" at which I bluſh upon recollection. None about
" me ever ſlander the abſent, nor do I ſet the exam-
" ple of ever abuſing any except myſelf, when I
" don't write at my eaſe. There I am agitated neither
" with hopes or fears, nor rendered uneaſy by any
" reports. All my converſation is with myſelf and
" my books. O juſt and honeſt life! O happy lei-
" ſure, and even to be preferred to every kind of
" employment! Ye ſeas, ye ſhores, the real cabinet
" that I retire to, what do you not furniſh me, how
" do you delight! Be adviſed, my dear Fundanus,
" fly from the noiſe and empty labours of the town,
" take the firſt opportunity to leave them, and deli-
" ver yourſelf to ſtudy and to eaſe. It is better as our
" learned friend Attilius facetiouſly ſaid, to be idle,
" than to be doing nothing."

The pleaſure one feels in reading this tranſlation, is a greater commendation of it than any I can give. What delights me moſt is the faithfulneſs of the tranſlator in rendering every thought, and almoſt every expreſſion, at the ſame time that he gives them an elegant turn; which ſhould be well obſerved by the ſcholars. Sometimes the addition of an epithet raiſes the thought, *Que vous m'inſpirez de nobles, d'heureuſes penſées!* The Latin might have been tranſlated ſimply,

Que

Que vous m'inſpirez de penſées! Quam multa invenitis! Quam multa dictatis! At another time a metaphor, introduced inſtead of a plain and natural expreſſion, ſhall ſerve to ſet off a phraſe. Theſe Latin words, *Et multum ineptos labores, ut primum fuerit o caſio, relinque*, might have been tranſlated thus; *Quittez au plutôt ces occupations frivoles.* The metaphorical turn has a much greater grace; *Rompez au plutôt cet enchainement de ſoins frivoles, qui vous y attachent.* And here we ſhould dwell upon the juſt choice of words, which run on ſtill in the ſame metaphor, *Rompez, enchainement, attachent*; and ſhew that the French adds two beautiful thoughts to the Latin; *Enchainement de ſoins frivoles*, inſtead of ſaying ſimply, *Soins frivoles, ineptos labores*, which is far more emphatical, and ſhews how theſe idle occupations continually ſucceed one another. *Qui vous y attachent*, is not in the Latin, but was neceſſary to make the period more ſmooth.

I ſhall paſs by ſeveral other obſervations of this kind, that I may come to ſome critical remarks. In my opinion they ſhould be allowed in a work of this nature; and though ſome faults ſhould be diſcovered, which might have eſcaped the beſt capacity, they will take nothing from the merit of the tranſlation, or the reputation of the author. Beſides, I am doing here what I ſhould do in a claſs upon reading this tranſlation to the ſcholars, where I ſhould think myſelf obliged to lay my doubts before them, and obſerve to them the paſſages where the ſenſe may have been miſtaken.

Celui-ci m'a chargé de ſa cauſe. I queſtion whether this is the meaning of the words, *Ille me in advocationem rogavit.* In good Latin *advocatus* does not ſignify *a pleader*, but one who aſſiſts the pleader with his advice or credit, by appearing in the cauſe. Yet in Pliny's time it had alſo the firſt ſignification; and Quintilian very often uſes it in this ſenſe. What makes me doubt whether *advocatio* here ſignifies the office of a pleader is, that the different occupations Pliny ſpeaks of in this letter, are almoſt all matters

of mere ceremony, and for that reaſon better expreſs the loſs of time in being taken up with them; whereas nothing is more ſerious and important than the diſcharge of this office, and we certainly cannot look upon the time as ill ſpent, which is employed in the defence of a cauſe we have undertaken.

Chacune de ces choſes, quand on l' a fait, a parû neceſſaire; toutes enſemble paroiſſent inutiles. The Latin gives quite another thought. *Upon examining theſe things the day we do them, they ſeem neceſſary; but when afterwards we come to reflect, that all our days have paſſed thus, we find them very empty and trifling.*

Soit qu'à mes études je mêle les exercices du corps; dont la bonne diſpoſition influe tant ſur les operations de l'eſprit. We muſt inform the boys, that ſometimes there are thoughts and expreſſions in Latin, which cannot well be turned into French, and that inſtead of them we muſt expreſs ourſelves in ſuch a manner as comes neareſt to the ſenſe of them. This paſſage may be one inſtance, and we ſhall have ſeveral more hereafter. The Latin preſents us here with a fine image. Our body is a kind of building, but a building diſpoſed to decay, and ſtands continually in need of being propped up and ſupported, or otherways it would tumble down, and fall to ruin. Diet, reſt, walking, and ſeveral exerciſes, are ſo many props and ſupports to it; and at the ſame time they ſerve alſo to ſupport the mind. *Aut etiam corpori vaco, cujus fulturis animus ſuſtinetur.* The French has not expreſſed this beauty.

Perſonne ne m'y fait d'ennemis par de mauvais diſcours. This is not all the ſenſe of the Latin, and the tranſlator muſt have read it differently from what we have it in the text. *Nemo apud me quemquam ſiniſtris ſermonibus carpit: No one in my preſence takes the liberty to ſpeak ill of any body.*

Que cette oiſiveté eſt aimable .... qu'elle eſt préféralle même aux plus illuſtres emplois! The Latin is not ſo deciſive; there is a lenitive added, which was requiſite to ſoften what would otherways be too abſolute and

and exceſſive in the thought. *O dulce otium, honeſtumque, ac pene omni negotio pulchrius!* For is it really true, that the pleaſures of reſt and retirement are always to be preferred to public employments, though extremely irkſome and laborious? Was this a received principle, what would become of the ſtate?

Il vaut infiniment mieux ne rien faire, que de faire des riens. One might doubt, at firſt ſight, whether this thought, which is extremely pretty, were really the author's or no. For *otioſum eſſe* does not ordinarily ſignify *ne rien faire*, but to be at leiſure, to be without buſineſs, without neceſſary and preſſing employment, which does not hinder but that a man may take pains and employ himſelf; it even gives him an opportunity of doing it, though in a more agreeable, becauſe in a freer manner. [*d*] And this is the ſenſe of that beautiful expreſſion of Scipio Africanus, who uſed to ſay, [*e*] *Nunquam ſe minus otioſum eſſe, quam cum eſſet otioſus*; that he was never leſs at leiſure, than when he was at leiſure; never more employed, than when he was without employment. On the other hand, *nihil agere* uſually ſignifies to do nothing; and it is one of the three faults that [*f*] Seneca charges upon the greateſt part of mankind, that they paſs the beſt part of their lives either in doing nothing, or doing ill, or in doing ſomething they ſhould not do.

Yet when we examine attentively the paſſage we are upon, we ſhall find that the French very faithfully expreſſes the meaning of the text. For Pliny adviſes Fundanus to retire into the country, that he may give himſelf either to ſtudy or repoſe, *teque ſtudiis vel otio trade*; and the alternative implies that *otium* here muſt not be confounded with the time that is ſpent in ſtudy. *Otioſum eſſe* ſignifies therefore to be at reſt, to do nothing. And *nihil agere* anſwers to the trifling occupations of the town, which Pliny hath termed *multum*

[*d*] Cic. lib. 3. offic. n. 1.

[*e*] I queſtion whether M. Du Bois has tranſlated this paſſage very exactly; *Il avoit coutume de dire qu'il n'avoit jamais plus d'affaires, que lorſqu'il étoit ſans affaires.*

[*f*] Si volueris attendere, magna vitæ pars elabitur male agentibus, maxima nihil agentibus, tota aliud agentibus. Senec. ep. 1.

ineptos labores. Conſequently *nihil agere* is happily rendered by the words *faire des riens*; which, in the ſenſe given it in Stephens's Theſaurus, is *rebus inanibus implicari.* And it is thus we can conceive it to be very ſenſibly and facetiouſly ſaid, *Eruditiſſimè ſimul & facetiſſimè*; for there would be nothing either witty or facetious in it, if it meant only, *that it is better to be at leiſure, than to do nothing.*

Critiſciſm of this kind may, in my opinion, be very ſerviceable to young people; as it is a good means of forming their judgment, to lay difficulties before them, as I have done here, and to endeavour to make them give a ſolution of them themſelves, if poſſible.

[g] C. PLINIUS BEBIO HISPANO SUO S.

Tranquillus contubernalis meus vult emere agellum, quem venditare amicus tuus dicitur. Rogo, cures, quanti æquum eſt, emat. Ita enim delectabit emiſſe. Nam mala emptio ſemper ingrata eſt, eo maximè quod exprobrare ſtultitiam domino videtur. In hoc autem agello, ſi modo arriſerit pretium. Tranquilli mei ſtomachum multa ſollicitant, vicinitas urbis, opportunitas viæ, mediocritas villæ, modus ruris, qui avocet magis, quam diſtringat. Scholaſticis porro dominis, ut hic eſt, ſufficit abunde tantum ſoli, ut relevare caput, reficere oculos, reptare per limitem, unâ ſemitâ terras omneſque viticulas ſuas noſſe, & numerare arbuſculas poſſint. Hæc tibi expoſui, quo magis ſcires, quantum ille eſſet mihi, quantum ego tibi debiturus, ſi prædiolum iſtud, quod commendatur his dotibus, tam ſalubriter emerit, ut pœnitentiæ locum non relinquat. Vale.

A BEBIUS.

" Suetone, qui loge avec moi, a deſſein d'acheter " une petite terre, qu'un de vos amis veut vendre. " Faites en ſorte, je vous prie, qu'elle ne ſoit vendue " que ce qu'elle vaut. C'eſt à ce prix qu'elle lui plai- " ra. Un mauvais marché ne peut être que déſagré- " able, mais principalement par le reproche continuel

[g] Lib. epiſt. 24.

" qu'il

" qu'il ſemble nous faire de notre imprudence. Cette
" acquiſition (ſi d'ailleurs elle n'eſt pas trop chere)
" tente mon ami par plus d'un endroit; ſon peu de
" diſtance de Rome, la commodité des chemins, la
" médiocrité des bâtimens, les dependances plus ca-
" pables d'amuſer que d'occuper. En un mot, il ne
" faut à ces Meſſieurs les ſavans, abſorbés comme lui
" dans l'étude, que le terrain néceſſaire pour délaſſer
" leur éſprit, & réjouir leurs yeux. Il ne leur faut
" qu'une allée pour ſe promener, q'une vigne dont
" ils puiſſent connoître tous les ſeps, que des arbres
" dont ils puiſſent ſavoir le nombre. Je vous mande
" tout ce détail pour vous apprendre quelle obligation
" il m'aura, & toutes celles que lui & moi vous au-
" rons, s'il achete, à des conditions dont il n'ait ja-
" mais lieu de ſe repentir, une petite maiſon telle que
" je viens de la dépeindre. Adieu."

To Bebius.

" My fellow lodger Tranquillus is deſirous of buy-
" ing a ſmall farm, which I am told a friend of your's
" is about ſelling. I beg you will enquire about its
" juſt value. Such a purchaſe will thus be pleaſing.
" A bad bargain ever diſpleaſes, becauſe it ſeems to
" upbraid the purchaſer's weakneſs. The preſent
" farm, if he can agree about the price, has many
" charms for my friend. Its nearneſs to the city, the
" good road to it, the moderate ſize of the village
" adjoining, the quantity of the land, which may
" rather amuſe than employ him. It is enough for
" ſcholars, as he is, if he can look round his grounds,
" and delight his eyes with the proſpect; if he can
" walk out by one path, and grow acquainted with
" every vine and tree in his poſſeſſion. I mention
" all this to ſhew you how much he will be obliged
" to me, and I to you, if he can buy this little farm,
" with all its conveniencies, at ſuch a price as he
" will leave no room for repentance."

This

This letter, though very ſhort and plain, is exceeding fine. The tranſlation is very happy in giving all its beauties, except one, which our language is not capable of; I mean the diminutives, which, in the Latin, eſpecially upon a gay ſubject, are wonderfully agreeable. *Agellum*, *viticulas*, *arbuſculas*, *prædiolum*. I place in the ſame claſs the frequentative verb *reptare per limitem*, the beauty of which is eaſier to be conceived than expreſſed.

[*b*] C. PLINIUS PROCULO SUO S.

Petis ut libellos tuos in ſeceſſu legam, examinemque an editione ſint digni. Adhibes preces, adlegas exemplum. Rogas etiam, ut aliquid ſubciſivi temporis ſtudiis meis ſubtraham, impertiam tuis. Adjicis M. Tullium mirâ benignitate poetarum ingenia foviſſe. Sed ego nec rogandus ſum, nec hortandus. Nam & poeticen ipſam religioſiſſimè veneror, & te validiſſimè diligo. Faciam ergo quod deſideras tam diligenter, quam libenter. Videor autem nunc poſſe opus pulchrum, nec ſupprimendum affirmare, quantum eſtimare licuit ex iis, quæ me præſente recitâſti, ſi modo mihi non impoſuit recitatio tua: legis enim ſuaviſſimè & peritiſſimè. Confido tamen, me non ſic auribus duci, ut omnes aculei judicii mei illarum delinimentis refringantur. Hebetantur fortaſſe, & paululum retunduntur, revelli quidem, extorquerique non poſſunt. Igitur non temere jam de univerſitate pronuncio, de partibus experiar legendo. Vale.

A PROCULUS.

" Vous me priez de lire vos ouvrages dans ma re-
" traite, & de vous dire s'ils ſont dignes d'être pub-
" liés. Vous m'en preſſez, vous autoriſez vos prieres
" par des exemples. Vous me conjurez même de
" prendre ſur mes études une partie du loiſir que je
" leur deſtine, & de la donner à vôtres. Enfin, vous
" me citez Cicéron, qui ſe faiſoit un plaiſir de favo-
" riſer & d'animer les poetes. Vous me faites tort.
" Il ne faut ni me prier, ni me preſſer. Je ſuis adora-

[*b*] Lib. 3. epiſt. 15.

" teur

" teur de la poeſie, & j'ai pour vous une tendreſſe
" que rien n'égale. Ne doutez donc pas que je ne
" faſſe avec autant d'exactitude que de joie ce que
" vous m'ordonnez. Je pourrois déjà vous mander
" que rien n'eſt plus beau, & ne mérite mieux de pa-
" roître ; du moins autant que j'en puis juger par les
" endroits, que vous m'avez fait voir ; ſi pourtant
" vôtre pronunciation ne m'a point impoſé ; car vous
" liſez d'un fort impoſteur. Mais j'ai aſſez bonne
" opinion de moi, pour croire que le charme de l'har-
" monie ne va point juſqu'à m'ôter le jugement.
" Elle peut bien le ſurprendre, mais non pas le cor-
" rompre ni l'alterer. Je croi donc déjà pouvoir ha-
" zarder mon avis ſur le corps de l'ouvrage. La lec-
" ture m'apprendra ce que je dois penſer de chaque
" partie. Adieu."

To Proculus.

" You deſire, that while I am in the country I
" would read your book, and ſee whether it be fit
" for publication. You exhort me to it, and enforce
" your prayers by an example. You aſk alſo, that I
" would take ſome of my leiſure time from my own
" ſtudies, and grant it to your's. You add, that Ci-
" cero was very kind, in uſhering to the world the at-
" tempts of his cotemporary poets. But where is the
" need either to intreat or to ſpur me on to ſuch a ſer-
" vice. You know I love poetry in itſelf with the
" moſt fervent affection, and will be ready to do
" what you require with as much diligence as ſatiſ-
" faction. I even already perceive that your work is
" a fine one, and ought not to be ſuppreſſed, if I can
" depend upon myſelf ; and your manner of reciting
" has not impoſed upon me, as you read with great
" judgment and harmony. I truſt however, that I
" have not ſo far been drawn by the ears, as to have
" given up the acuteneſs of my diſcernment. The
" underſtanding may be blunted, or even turned
" away upon ſuch occaſions, but never totally ſet
aſide.

" aſide. I therefore pronounce in favour of the whole, " without incurring any danger. I ſhall conſider of " the parts when I read it over."

I ſhall examine but one ſingle paſſage in this letter, which is not the leaſt difficult, nor the leaſt beautiful. *Confido tamen me non ſic auribus duci, ut omnes aculei judicii mei illarum delinimentis refringantur. Hebetantur fortaſſe, & paululum retunduntur; revelli quidem extorquerique non poſſunt.*

To make youth thoroughly underſtand this paſſage, we muſt begin with explaining the metaphor to them, in which all the beauty and difficulty of it conſiſts. This metaphor is contained in the word *aculeus*, which ſignifies a *ſharp point*, as the point of a dart or ſpear, deſigned to pierce through and penetrate. Now three things may either weaken or abſolutely hinder this effect; if the edge of it be taken off, *hebetari*, *retundi*; if it be broken, *refringi*; and laſtly, if it be entirely plucked off from the wood to which the iron is faſtened, *revelli*, *extorqueri*.

Pliny expreſſes the penetration of the judgment by the image of a point, which might indeed have its edge taken off by the impreſſion, which a graceful pronunciation had made upon his ears, but could not be broken, much leſs totally carried away.

It may be queſtioned, whether theſe two ideas *delinimenta* and *refringunt* ſquare well together, the one expreſſing gentleneſs and allurement, and the other force and violence. But I think we ſhould carry the matter too far, if we required ſo ſtrict an exactneſs, as not to be content that the charms of pronunciation ſhould produce the effect here mentioned upon the judgment, without being able to find out ſomething gentle in nature, that may take off the edge of a point, break it, or pull it off.

The tranſlator has rendered the paſſage thus; *J'ai aſſez bonne opinion de moi pour croire que le charme d'harmonie ne va point juſqu'à m'ôter le jugement. Elle peut bien le ſurprendre, mais non pas le corrompre, ni l'alterer.*

I make no doubt, conſidering his good taſte, but he uſed his utmoſt endeavours to expreſs the Latin metaphor. But ſeeing that our language was not capable of it, and that if he ſhould ſervilely keep to the expreſſion, he ſhould loſe the beauty of the thought, he followed Horace's advice upon the occaſion, and quitted a ſubject he deſpaired of handling well,

—— [*i*] *Et quæ*
Deſperat tractata niteſcere poſſe, relinquit.

And thus preſerving the main of the thought, he has given it another turn, which ſeems more natural, and is no leſs beautiful than that of the Latin.

This is one of the principal rules of tranſlation, which ſhould be well inculcated into youth, and is particularly neceſſary with reſpect to metaphors, which are uſually the torture and deſpair of tranſlators, and cannot poſſibly be expreſſed in another language, without an alteration of all their beauties.

[*k*] C. PLINIUS MAXIMO SUO S.

Nuper me cujuſdam amici languor admonuit, optimos eſſe nos, dum infirmi ſumus. Quem enim infirmum aut avaritia aut libido ſollicitat? Non amoribus ſervit, non appetit honores, opes negligit, & quantulumcunque, ut relicturus, ſatis habet. Tunc deos, tunc hominem eſſe ſe meminit. Invidet nemini, neminem miratur, neminem deſpicit; ac ne ſermonibus quidem malignis aut attendit, aut alitur. Balnea imaginantur & fontes. Hæc ſumma curarum, ſumma votorum, mollemque in poſterum & pinguem, ſi contingat evadere, hoc eſt innoxiam beatamque deſtinat vitam. Poſſum ego, quod pluribus verbis, pluribus etiam voluminibus philoſophi docere conantur, ipſe breviter tibi, mihique præcipere, ut tales eſſe ſani perſeveremus, qualeis nos futuros profitemur infirmi. Vale.

A MAXIME.

" Ces jours paſſés, la maladie d'un de mes amis me " fit faire cette réflexion, que nous ſommes fort gens

[*i*] De Arte Poeticâ. [*k*] Lib. 7. epiſt. 26.

" de

" de bien quand nous ſommes malades. Car quel eſt
" la malade que l'avarice ou l'ambition tourmente ?
" Il n'eſt plus enyvré d'amour, entêté d'honneurs. Il
" neglige le bien, & compte toujours avoir aſſez du
" peu, qu'il ſe voit ſur le point de quitter. Il croit
" des dieux, & il ſe ſouvient qu'il eſt homme. Il
" n'envie, il n'admire, il ne mépriſe la fortune de
" perſonne. Les médiſances ne lui font ni impreſſion,
" ni plaiſir. Toute ſon imagination n'eſt occupée
" que de bains & de fontaines. Tout ce qu'il ſe pro-
" poſe, s'il eſt peut échaper, c'eſt de mener à l'avenir
" une vie douce & tranquille, une vie innocente &
" heureuſe. Je puis donc nous faire ici à tous deux
" en peu de mots une leçon, dont les philoſophes font
" des volumes entiers. Perſévérons à être tels pen-
" dant la ſanté, que nous nous propoſons de devenir,
" quand nous ſommes malades. Adieu."

TO MAXIMUS.

" The late indiſpoſition of one of my friends taught
" me to believe, that we are always beſt when we are
" ſick. In ſickneſs we ſee none troubled with the
" demons either of luſt or avarice. The ſick man is
" no ſlave to love or ambition; he deſpiſes honours,
" and neglects riches, and is contented even with
" his little which he is about to leave. In that hour
" he remembers that there are gods, and finds him-
" ſelf to be a man. He envies no man, he admires
" no man, he deſpiſes no man, nor does he liſten to
" obloquy either with attention or pleaſure. He only
" ſends his imagination after baths and fountains; all
" his care, all his wiſhes are, if he is reſtored to
" health, to lead an eaſy, innocent, and harmleſs life.
" I can therefore, in a very ſhort compaſs, give you
" and myſelf an admonition, which ſome philoſophers
" have ſpun out into many volumes; I mean, that
" we ſhould ſtrive while we are well, to lead ſuch a
" life as we could wiſh when we ſhall be ſick "

Inſtead

Inſtead of making any reflections upon this letter, I ſhall add another, which, in my opinion, is very beautiful and momentous, and it ſhall cloſe this ſmall collection.

[*l*] C. PLINIUS TACITO SUO S.

Nec ipſe tibi plaudis, & ego nihil magis ex fide quam de te ſcribo. Poſteris an aliqua cura noſtri, neſcio: nos certe meremur ut ſit aliqua, non dico ingenio (id enim ſuperbum) ſed ſtudio, ſed labore, & reverentiâ poſterorum. Pergamus modo itinere inſtituto; quod ut paucos in lucem famamque provexit, ita multos è tenebris & ſilentio protulit. Vale.

A TACITE.

" Vous n'êtes pas homme à vous en faire accroire,
" & moi je n'écris rien avec tant de ſincérité, que ce
" que j'écris de vous. Je ne ſai ſi la poſterité aura
" pour nous quelque conſidération; mais en vérité
" nous en méritons un peu; je ne dis pas par notre
" eſprit, il y auroit une ſotte préſomption à le pre-
" tendre, mais par notre application, par notre travail,
" par notre reſpect pour elle. Continuons notre
" route. Si par là peu de gens ſont arrivés au com-
" ble de la gloire, & à l'immortalité; par là au moins
" beaucoup ſont pervenus à ſe tirer de l'obſcurité &
" de l'oubli. Adieu."

TO TACITUS.

" You are a man of but few profeſſions; and for
" my part, I never write with more ſincerity than to
" you. I know not whether poſterity will give them-
" ſelves any trouble about us, yet I think we deſerve
" ſome notice from them: I do not mean for our ge-
" nius, (that would be vanity in me;) but for our ap-
" plication, our ſtudy, and our reverence for poſterity.
" Let us then go on in the way we have begun. If

[*l*] Lib. 9. epiſt. 14.

" by

" by this few have been carried into fame, many
" leaſt have avoided obſcurity."

The TRANSLATION *of certain Paſſages from* CICERO.

I.

TULLY'S *Letters to* ATTICUS.

IN this ſecond edition I have added two letters, or rather parts of letters, from Tully to his friend Atticus, which are no leſs valuable than thoſe of Pliny. I have inſerted alſo two tranſlations of theſe letters, and both by a maſterly hand; the one by M. l'Abbé de St. Real, and the other by M. l'Abbé Mongault. M. St. Real tranſlated only two books of theſe letters; M. Mongault, without being frighted at the difficulty of the undertaking, has publiſhed them all, and by that means done great ſervice to abundance of perſons, who are hereby enabled to read with certainty and pleaſure, the moſt curious part of Tully's works relating to the hiſtory of his own time, though the moſt difficult and obſcure.

Epiſt. xvii. *from Tully to Atticus*, Book I.

The argument of the letter. Quintus Cicero, brother to the famous orator, had married Pomponia, the ſiſter of Atticus. But refuſing to ſerve as lieutenant in Aſia, under his brother-in-law, it contributed not a little to a miſunderſtanding between them, which occaſioned very bitter complaints on the part of Quintus Cicero, and cauſed a kind of rupture. This is the ſubject of the firſt part of this letter, to which I ſhall confine myſelf.

CICERO ATTICO SAL.

Num. 1. *Magna mihi varietas voluntatis, & diſſimilitudo opinionis, ac judicii Quinti fratris mei demonſtrata eſt ex literis tuis, in quibus ad me epiſtolarum illius exempla miſiſti. Qua ex re & moleſtiâ ſum tantâ affectus, quantum*

quantum mihi meus amor ſummus erga utrumque veſtrûm afferre debuit; & admiratione, quidnam accidiſſet, quod afferret Quinto fratri meo, aut offenſionem tuam gravem, aut commutationem tantam voluntatis.

Num. 2. *Atque illud à me jam ante intelligebatur, quod te quoque ipſum diſcedentem a nobis ſubſpicari videbam ſubeſſe neſcio quid opinionis incommodæ, ſauciumque ejus animum, & inſediſſe quaſdam odioſas ſuſpiciones. Quibus ego mederi cum cuperem, antea ſæpe, & vehementius etiam poſt ſortitionem provinciæ, nec tantum intelligebam ei eſſe offenſionis, quantum literæ tuæ declarant, nec tantum proficiebam, quantum volebam.*

Num. 3. *Sed tamen hoc me ipſe conſolabar, quod non dubitabam, quin te ille aut Dyrrachii, aut in iſtis locis uſpiam viſurus eſſet; quod cum accidiſſet, confidebam, ac mihi perſuaſeram, fore ut omnia placarentur inter vos, non modo ſermone ac diſputatione, ſed adſpectu ipſo congreſſuque veſtra. Nam, quanta ſit in Quinto fratre meo comitas, quanta jucunditas, quam mollis animus & ad accipiendam & ad deponendam offenſionem, nihil attinet me ad te, qui ea nôſti, ſcribere. Sed accidit perincommodè, quod eum nuſquam vidiſti. Valuit enim plus quod erat illi nonnullorum artificiis inculcatum, quam aut officium, aut neceſſitudo, aut amor veſter ille priſtinus, qui plurimum valere debuit.*

Num. 4. *Atque hujus incommodi culpa ubi reſideat, facilius poſſum exiſtimare, quam ſcribere. Vereor enim, ne, dum defendam meos, non parcam tuis. Nam ſic intelligo, ut nihil a domeſticis vulneris factum ſit illud quidem, quod erat, eos certe ſanare potuiſſe. Sed hujuſce rei totius vitium, quod aliquanto etiam latius patet, quam videtur, præſenti tibi commodius exponam.*

Num. 5. *De iis literis, quas ad te Theſſalonicâ miſit, & de ſermonibus, quos ab illo & Romæ apud amicos tuos & in itinere habitos putas, & quid tantum cauſæ ſit, ignoro; ſed omnis in tua poſita eſt humanitate mihi ſpes hujus levandæ moleſtiæ. Nam, ſi ita ſtatueris, &* irritabiles animos eſſe optimorum ſæpe hominum, & eoſdem placabiles; & eſſe hanc agilitatem, (*ut ita dicam*) mollitiemque naturæ plerumque bonitatis; &, id quod caput eſt, nobis inter nos noſtra ſive incommoda, ſive vitia, ſive

injurias esse tolerandas ; *facile hæc, quemadmodum spero, mitigabuntur. Quod ego, ut facias, te rogo. Nam ad me, qui te unicè diligo, maxime pertinet, neminem esse meorum, qui aut te non amet, aut abs te non ametur.*

Num. 6. *Illa pars epistolæ tuæ minime fuit necessaria, in qua exponis, quas facultates aut provincialium, aut urbanorum commodorum, & aliis temporibus, & me ipso consule, prætermiseris. Mihi enim perspecta est ingenuitas & magnitudo animi tui ; neque ego inter me atque te quidquam interesse unquam duxi, præter voluntatem institutæ vitæ, quod me ambitio quædam ad bonorum studium, te autem alia minimè reprehendenda ratio ad honestum otium duxit. Verâ quidem laude probitatis, diligentiæ, religionis, neque me tibi, neque quemquam antepono. Amoris vero erga me, cum à fraterno amore, domesticoque discessi, tibi primas defero. Vidi enim, vidi, penitusque perspexi in meis variis temporibus & solicitudines & lætitias tuas. Fuit mihi sæpe & laudis nostræ gratulatio tua jucunda, & timoris consolatio grata.*

Num. 7. *Quin mihi nunc, te absente, non solum consilium, quo tu excellis, sed etiam sermonis, communicatio, quæ mihi suavissima tecum solet esse, maxime deest. Quid dicam in publica re ? Quo in genere mihi negligenti esse non licet. An in forensi labore ? Quem antea propter ambitionem sustinebam, nunc ut dignitatem tueri gratiâ possum. An in ipsis domesticis negotiis ? In quibus ego cum antea, tum vero post discessum fratris, te sermonesque nostros desidero. Postremò, non labor meus, non requies, non negotium, non otium, non forenses res, non domesticæ, non publicæ, non privatæ, carere diutius tuo suavissimo atque amantissimo consilio ac sermone possunt.*

The translation of the preceding letter by M. de St. Real.

Num. 1. AUTANT par votre lettre, que par le copie que vous m'envoiez de celle de mon frere,

The translation of the same letter by M. Mongault.

Num. 1. JE vois, & par votre lettre, & par la copie que vous m'avez envoiée de celle de mon frere,

frere, je vois une grande altération dans ſon amitié pour vous, & même dans ſon eſtime. J'en ſuis auſſi affligé que ma tendreſſe pour tous les deux m'y oblige, & auſſi ſurpris qu'on le peut être, ne ſçachant d'où peut venir un reſſentiment ſi violent ; ou s'il n'en a point de ſujet, un ſi grand changement dans ſon affection.

frere, qu'il y a une grande alteration dans les ſentimens & dans les diſpoſitions où il étoit à votre égard. J'en ſuis auſſi affligé que ma tendreſſe pour vous deux le demande, & je ne conçois pas ce qui a pu ſi fort aigrir mon frere, & cauſer en lui un ſi grand changement.

N. 2. Je comprenois bien déjà ce dont vous-même vous défiez auſſi quand vous partîtes d'ici, qu'il avoit quelque ombrage contre vous, & que ſon eſprit étoit ulcéré, & pré-occupé de quelques ſoupçons odieux ſur votre compte. Mais il ne m'avoit pas paru, dans les efforts que j'ai faits à diverſes fois près de lui pour l'en guérir, non ſeulement avant quil fût déclaré Préteur d'Aſie, mais encore beaucoup plus fortement depuis : il ne me paroiſſoit pas, dis-je, qu'il fût auſſi outré qu'il le paroit par ſa lettre, quoique je ne gagnaſſe pas ſur lui tout ce que je voulois.

N. 2. J'avois bien remarqué, & vous vous-étiez auſſi aperçu avant que de partir, qu'on l'avoit prévenu contre vous, & qu'on avoit rempli ſon eſprit de ſoupçons facheux. Lorſque j'ai travaillé à l'en guérir, & avant qu'il fût nommé Gouverneur d'Aſie, & ſurtout depuis, il ne m'a pas paru auſſi aigri que vous me le marquez dans votre lettre, quoiqu'à la vérité je n'aie pu obtenir de lui tout ce que j'aurois voulu.

N. 3. Je m'en conſolois dans l'eſperance certaine qu'il vous joindroit à Dyrrachium, ou quelqu'autre part

N. 3. Ce qui me conſoloit, c'étoit que je comptois qu'il vous verroit à Dyrrachium, ou quelque

part dans vos quartiers ; & cela étant je me flatois, & je n'en doutois pas, que tout s'accommoderoit entre vous, quand vous ne feriez que vous voir ; à plus forte raiſon quand vous vous parleriez, & que vous vous ſeriez éclaircis. Car il n'eſt pas néceſſaire que je vous diſe ce que vous ſavez comme moi, combien il eſt traitable & doux, & juſqu'où va ſa facilité, également à ſe brouiller & à ſe raccommoder. Le malheur eſt, que vous ne vous êtes point vûs. Ainſi, ce qu'on lui a inſpiré artificieuſement contre vous, a prévalu dans ſon eſprit ſur ce qu'il devoit à votre liaiſon, à votre alliance, & à votre ancienne amitié.

N. 4. De ſavoir à qui en eſt la faute, c'eſt ce qu'il m'eſt plus facile de penſer que d'écrire ; parceque je crains de ne pas épargner aſſez vos proches, en voulant défendre les miens. Car je ſuis perſuadé, que ſi on n'a pas contribué dans la famille à l'aigrir, du moins y auroit on pu facilement l'adoucir. Mais je vous expliquerai plus commodément, quand nous nous reverrons, toute la

autre part dans vos quartiers ; & je me promettois, ou plûtôt je ne doutois point, que cette entrevûe ne ſuffît pour raccommoder tout, même avant que vous entraſſiez dans aucun éclairciſſement. Car vous ſavez, auſſi bien que moi, que mon frére eſt dans le fond le meilleur homme du monde ; & que s'il ſe brouille aiſément, il ſe raccommode de même. Le malheur eſt que vous ne vous êtes point vûs ; & c'eſt ce qui a été cauſe que les artifices de quelques mauvais eſprits ont prévalu ſur ce qu'il devoit à la liaiſon, à l'alliance, & à l'anciénne amitié qui eſt entre vous.

N. 4. Savoir à qui en eſt la faute, il m'eſt plus aiſé de le deviner, que de vous le dire. Je craindrois de ne pas épargner vos proches, en défendant les miens. Je ſuis perſuadé que, ſi l'on n'a pas contribué dans ſa famille à l'aigrir, on n'a pas du moins travaillé à l'adoucir comme on auroit pu. Mais je vous expliquerai mieux, quand nous nous reverrons, d'où vient tout le mal,

la malignité de cette affaire, qui s'étend plus loin qu'il ne ſemble.

N. 5. J'ignore, encore une fois, ce qui peut l'avoir obligé à vous ecrire, comme il a fait, de Theſſalonique, & à parler ici à vos amis, & ſur la route, de la maniére que vous croiez. Toute l'eſpérance qui me reſte d'être délivré de ce chagrin, n'eſt fondée que ſur votre ſeul honnêteté. Si vous conſidérez que les meilleurs gens ſont ſouvent les plus faciles à s'emporter, comme à s'appaiſer ; & que cette légéreté, pour ne pas dire cette moleſſe de ſentimens, ne vient la plûpart du tems que d'une trop grande bonté de naturel ; & ce qu'il faut dire avant tout, que nous avons à ſupporter mutuellement les foibleſſes, les défauts, & même les outrages les uns des autres : tout cela ſe calmera facilement à ce que j'éſpere, & je vous en prie. Car vous aimant uniquement comme je fais, je ne dois rien oublier pour faire en ſorte, que tous ceux qui m'appartiennent vous aiment, & ſoient aimés de vous.

mal, ce qui s'étend plus loin qu'il ne ſemble.

N. 5. Je ne conçois pas ce qui a pu porter mon frere à vous écrire de Theſſalonique comme il a fait, & à parler ici à vos amis, & ſur la route, de la maniére qu'on vous l'a rapporté. Quoiqu'il en ſoit, je n'eſpere d'être délivré de ce chagrin que par la confiance que j'ai en votre honnêteté. Si vous conſiderez que les meilleurs gens ſont ſouvent ceux qui ſe fâchent le plus aiſément, & qui reviennent de même ; & que cette légéreté, ou, pour parler ainſi, cette flexibilité de ſentimens, eſt ordinairement une marque de bon naturel ; & ſurtout ſi vous faites réflexion, qu'entre amis on doit ſe pardonner, non ſeulement les foibleſſes & les défauts, mais même les torts reciproques : j'eſpere que tout cela ſe calmera aiſément, & je vous le demande en grace. Car vous aimant autant que je fais, il n'eſt pas indifférent pour moi que tous mes proches vous aiment, & ſoient aimés de vous.

N. 6. Rien n'étoit moins néceſſaire que cette partie de votre lettre, où vous rapportez tous les emplois qu'il n'a tenu qu'à vous d'avoir, ſoit à Rome, ſoit dans les provinces, ſous mon Conſulat, & en d'autres tems. Je connois à fond la franchiſe & la grandeur de votre ame, & je n'ai jamais prétendu qu'il y eût d'autre difference entre vous & moi, que celle du different choix de vie, en ce que quelque ſorte d'ambition m'a porté à rechercher les honneurs, au lieu que d'autres motifs, nullement blâmables, vous ont faits prendre le parti d'une honnête oiſiveté. Mais quant à la véritable gloire, qui eſt celle de la probité, de l'application, & de la régularité, je ne vous préfere ni moi, ni homme du monde : & pour ce qui me regarde en particulier, après mon frere & ma famille, je ſuis perſuadé que perſonne ne m'aime tant que vous m'aimez. J'ai vû d'une maniére à n'en pouvoir douter, vos contentemens & vos peines dans les diverſes rencontres de ma vie, & j'ai reſſenti avec une égale ſatiſfaction

N. 6. Rien n'étoit moins néceſſaire que l'endroit de votre lettre, où vous faites un détail de tous les emplois qu'il n'a tenu qu'à vous d'avoir, ſoit dans les provinces, ſoit à Rome, pendant mon Conſulat, & en d'autres tems. Je connois la nobleſſe & la droiture de votre cœur. J'ai toujours compté qu'il n'y avoit point d'autre difference entre vous & moi, que celle du different choix de vie ; en ce que quelque ſorte d'ambition m'a porté à rechercher les honneurs, au lieu que d'autres motifs, nullement blâmables, vous ont faits prendre le parti d'une honnête oiſiveté. Mais quant à cette gloire véritable, qui vient de la probité, de l'exactitude, de la régularité dans le commerce, je ne mets au deſſus de vous ni moi, ni perſonne du monde : & pour ce qui me regarde en particulier, après mon frere & ma famille, je ſuis perſuadé que perſonne ne m'aime autant que vous m'aimez. J'ai vû d'une manière à n'en pouvoir douter, & votre joie, & votre inquiétude dans les différentes ſituations où je

me

faction la part que vous avez prise à mes avantages & à mes dangers.

N. 7. Dans le tems même que je vous parle, non seulement vos conseils en quoi vous êtes incomparable, mais votre entretien ordinaire, dont la douceur m'est si sensible, me fait un besoin extrême. Je ne vous regrette pas seulement pour les affaires publiques, qu'il ne m'est pas permis de négliger comme les autres : c'est encore pour mes fonctions du barreau, que je continue afin de me conserver la considération qui m'est nécessaire pour soutenir la dignité ou elles m'ontaidé à parvenir. Je vous regrette aussi pour mes affaires domestiques, dans lesquelles je vous trouve encore plus à dire depuis le départ de mon frere. Enfin, ni dans mon travail, ni dans mon repos ; ni dans mes occupations, ni dans mon loisir ; ni dans mes affaires domestiques, ni dans celles de ma profession ; ni dans les particulieres, ni dans les pub-

me suis trouvé. Lorsque j'ai eu quelque succès, votre joie a augmenté la mienne : & lorsque j'ai été exposé à quelque danger, la part que vous y avez pris m'a rassuré & consolé.

N. 7. Maintenant même que vous êtes absent, je sens combien j'aurois besoin, non seulement de vos conseils, en quoi personne ne peut vous remplacer ; mais encore de la douceur & de l'agrément de votre conversation. Je vous souhaite, & pour les affaires publiques, qu'il ne m'est pas permis de négliger comme les autres ; & pour mes fonctions du barreau, que je continue afin de me conserver la consideration qui m'est necessaire pour soutenir la dignité à laquelle elles m'ont élevé ; & pour mes affaires domestiques, où je vous trouve encore plus à dire depuis le depart de mon frere. Enfin, ni dans le travail, ni dans le repos ; ni dans mes occupations, ni dans mon loisir ; ni dans mes affaires domestiques, ni dans celles du barreau ; ni dans les particulieres, ni dans les publiques ; je ne puis plus me passer de la ressource & de l'agrément

publiques; je ne saurois plus me passer de la douceur de votre aimable conversation, & de vos conseils.

que je trouve dans les conseils & dans l'entretien d'un ami tel que vous.

TULLY TO ATTICUS.

1. I see by your letter, and by the copy of my brother's letter to you which you have sent me, that he is very much altered in the sentiments and disposition he had towards you. I feel this with so much the more uneasiness, as my love is greater to you both; and I cannot conceive what could so much have offended my brother, and changed you in his opinion.

2. I had observed indeed, and you remarked it also before we parted, that somebody had prejudiced him against you, that his mind was wounded and filled with hateful suspicions. However, upon my endeavouring to remove them both before he was appointed to his province, as well as since his return, he did not appear to me so much irritated as you seem to imagine in your letter, yet I have not got him entirely to my mind.

3. I had some hopes, and found pleasure in thinking that he would see you at Dyrrachium, or in some other place thereabouts, and I did not doubt that this interview would settle all, and that even the meeting would do it. I need not tell you, for you know as well as me, of what an easy disposition my brother Quintus is. How ready to resent or to forget an offence. It was very unfortunate therefore, that you did not happen to see him; and this was the reason that the artifices of some designing persons have prevailed over the ties with which affinity and ancient friendship had bound you.

4. Indeed I can more easily imagine, than write, where the fault lies. For I am afraid while I defend my friend, lest I injure your's, as I am certain that if this affair had not been inflamed in your family, it could

could very eaſily have been remedied. But I will explain the whole cauſe of this affair more conveniently to yourſelf when we are together, for it extends wider than you imagine.

5. I cannot conceive what could induce my brother to write to you from Theſſalonica as he has done, and to ſpeak here to your friends, and alſo upon his journey, in ſuch a manner as has been told you; but all my hopes of getting over this uneaſineſs are placed in your humanity. If you conſider that the very beſt of mankind are ſuch, as are moſt eaſily offended and moſt eaſily pardon; and that this levity, or rather flexibility of ſentiments, is uſually the mark of a good diſpoſition; and particularly if you reflect, that among friends we ought to pardon not only weakneſſes and errors, but even mutual injuries, I hope you will readily forgive him, and I aſk it as a favour; for loving you as I do, it is of ſome moment to me that all that belong to me ſhould love and be beloved in like manner.

6. Nothing could be more unneceſſary than that part of your letter, in which you inform me of the many employments you declined in his favour, even when I was conſul. I know the greatneſs and the rectitude of your heart. I always ſuppoſed there was no other difference between us, except our different purſuits in life; that ambition had led me to ſtudy, while a contrary, but no way blameable turn of thinking, gave you up to honourable repoſe. I can notwithſtanding think neither myſelf nor any other your ſuperiors, either in probity, diligence, or piety; and really believe, that next to my brother or my family, no body loves me better. I have had the moſt convincing proofs of your pleaſure and uneaſineſs for me in the different ſituations of my fortune. When ſucceſsful, your joy augmented mine; and when expoſed to danger, you conſoled and encouraged me by taking a ſhare.

7. In the mean time now you are abſent, I perceive how much I ſtand in need, not only of your counſels,

counſels, in which none can excel you, but alſo of the ſweetneſs of your converſation. This would be ſerviceable, as well in my public tranſactions, of which I muſt be for ever the ſlave, as in my pleadings at the bar, which I formerly carried on through ambition, but now through a deſire of ſuſtaining my dignity; and add to theſe my domeſtic concerns, on which I have frequently converſed with you, as well before as after my brother's departure. In ſhort, whether I labour or reſt, whether I am buſy or at leiſure, whether employed in my domeſtic concerns, or at the bar, whether in public or private, I ſtand in need of nothing more than the counſels and advice of ſuch a friend as you.

The xvth letter of Tully to Atticus, Book I.

CICERO ATTICO SAL.

Num. 1. *Nihil mihi nunc ſcito tam deeſſe, quam hominem eum, quocum omnia, quæ me curâ aliqua afficiunt, unà communicem; qui me amet, qui ſapiat, quocum ego colloquar, nihil fingam, nihil diſſimulem, nihil obtegam. Abeſt enim frater ἀφελέσατος, & amantiſſimus Metellus, non homo, ſed littus, atque aër, & ſolitudo mea. Tu autem, qui ſæpiſſimè curam & angorem animi mei ſermone & conſilio levâſti tuo, qui mihi & in publicâ re ſocius, & in privatis omnibus conſcius, & omnium meorum ſermonum & conſiliorum particeps eſſe ſoles, ubinam es?*

Num. 2. *Ita ſum ab omnibus deſtitutus, ut tantum requietis habeam, quantum cum uxore, & filiola, & mellito Cicerone conſumitur. Nam illæ ambitioſæ noſtræ fucoſæque amicitiæ ſunt in quodam ſplendore forenſi; fructum domeſticum non habent. Itaque, cum bene completa domus eſt tempore matutino, cum ad forum ſtipati gregibus amicorum deſcendimus, reperire ex magna turba neminem poſſumus, quocum aut jocari libere, aut ſuſpirare familiariter poſſimus.*

Num. 3. *Quare te expectamus, te deſideramus, te jam etiam arceſſimus. Multa enim ſunt, quæ me ſollicitant angunt*que,

guntque, quæ mihi videor, aures nactus tuas, unius ambulationis ſermone exhaurire poſſe. Ac domeſticarum quidem ſolicitudinem aculeos omnes & ſcrupulos occultabo; neque ego huic epiſtolæ atque ignoto tabellario committam. Atque hi (nolo enim te permoveri) non ſunt permoleſti, ſed tamen inſident & urgent, & nullius amantis conſilio aut ſermone requieſcunt.

The tranſlation of the xvth letter, by M. de St. Real.

Num. 1. SAchez que rien ne me manque tant à l'heure qu'il eſt, que quelqu'un à qui je puiſſe communiquer tout ce qui me fait de la peine, qui ait de l'amitié pour moi, & de la ſageſſe, avec qui j'oſe parler ſans rien feindre, diſſimuler, ni cacher. Car mon frere, à qui je pouvois m'ouvrir de mes plus ſecrettes penſées avec autant de ſureté qu'aux bois & aux rochers, qui m'aime tendrement, & qui eſt la ſimplicité même, n'eſt plus ici, comme vous ſavez. Où êtes-vous, vous qui avez ſoulagé tant de fois mes ſoucis & mes peines par vos diſcours & par vos conſeils ? qui me ſecondez dans les affaires publiques, & à qui je ne cache pas les plus particulieres : enfin ſans la participation de qui je ne ſaurois

The tranſlation of the ſame letter, by M. l'Abbé Mongault.

Num. 1. COmptez que rien ne me manque tant à préſent qu'une perſonne ſûre, à qui je puiſſe m'ouvrir ſur tout ce qui me fait de la peine, qui ait de l'amitié pour moi, & de la prudence, avec qui j'oſe m'entretenir ſans contrainte, ſans diſſimulation, & ſans réſerve. Car je n'ai plus mon frere, qui eſt du meilleur caractere du monde, qui m'aime ſi tendrement, & à qui je pouvois m'ouvrir de mes plus ſecrettes penſées avec autant de ſûreté qu'aux rochers & aux campagnes les plus déſertes. Où êtes-vous à préſent, vous dont l'entretien & les conſeils ont adouci tant de fois mes peines & mes chagrins ; qui me ſecondez dans les affaires publiques ; & à qui je ne cache pas les plus par-

rois ni rien faire, ni rien dire ?

N. 2. Je ſuis ſi dépourvû de tout ſociété, que je n'ai plus de bon que le tems que je paſſe avec ma femme, ma fille, & mon petit Ciceron. Car ces amitiés importantes & faſtueuſes que vous ſavez, ne ſont bonnes que pour paroître au public ; elles ne ſont d'aucun uſage familiere. Cela eſt ſi vrai, que ma maiſon eſt pleine de gens tous les matins quand je vais à la place, & je ſuis eſcorté d'une foule de prétendus amis, ſans trouver un ſeul homme dans tout ce nombre avec qui je puiſſe, ou rire en liberté, ou ſoupirer ſans contrainte.

N. 3. Jugez ſi je vous attens, ſi je vous ſouhaite, & ſi je vous preſſe de vénir. J'ai mille choſes qui m'inquietent, ou me bleſſent, dont il me ſemble qu'une ſeule promenade avec vous me fera raiſon. Je ne ſaurois vous écrire pluſieurs petits chagrins domeſtiques, que je n'oſerois confier au papier, ni à ce porteur que je ne connois particulieres ; que je conſulte également ſur ce que je dois faire, & ſur ce que je dois dire ?

N. 2. Je ſuis ſi dépourvû de toute ſociété, que je ne me trouve en repos & à mon aiſe qu'avec ma femme, ma fille, & mon petit Ciceron. Ces amitiés exterieures, que l'interêt & l'ambition concilient, ne ſont bonnes que pour paroître en public avec honneur, & ne ſont d'aucun uſage dans le particulier. Cela eſt ſi vrai, que quoique ma maiſon ſoit remplie tous les matins d'une foule de prétendus amis qui m'accompagnent lorſque je vais à la place ; dans un ſi grand nombre il ne s'en trouve pas un ſeul avec qui je puiſſe, ou rire avec liberté, ou gémir ſans contrainte.

N. 3. Jugez donc par là ſi je ne dois pas attendre, ſouhaiter, & preſſer votre retour. J'ai mille choſes qui m'inquietent & me chagrinent, dont une ſeule promenade avec vous me ſoulagera. Je ne vous parlerai point ici de pluſieurs petits chagrins domeſtiques : je n'oſe les confier au papier, ni au porteur de cette lettre, qui je

ne

nois point. N'en ſoiez pourtant pas en peine, ils ne ſont pas fort conſidérables, mais ils touchent de près, ils ne donnent aucun relâche, & je n'ai perſonne qui m'aime, de qui les conſeils, ou ſeulement l'entretien puiſſe les interrompre.

ne connois point. N'en ſoiez pourtant pas en peine : ils ne ſont pas conſidérables, mais ils ne laiſſent pas de faire impreſſion, parce qu'ils reviennent ſouvent, & que je n'ai perſonne qui m'aime véritablement, dont les conſeils ou l'entretien puiſſent les diſſiper.

TO ATTICUS.

1. Be aſſured that I want nothing ſo much at preſent, as a man on whom I may unburthen all my cares; one that will love me, that is worth loving, with whom I may converſe without reſtraint, diſſimulation, or reſerve. I have no longer my brother with me, who is one of the moſt agreeable men living, who loves me ſo tenderly, and to whom I could lay open my moſt ſecret thoughts with as much ſafety as to the rocks and moſt deſert plains. Where are you then at preſent, you whoſe converſation and counſels have ſo often alleviated the anguiſh of my mind, you my companion in public tranſactions, and my confident in private, where are you ?

2. I am now ſo forſaken by all, that I now find myſelf only in company with my wife, my daughter, and my young Cicero. All our ambitions and painted friendſhips are rather for public ſhew, they confer no private happineſs. Thus when in the morning our levees are crowded, when we go to the forum ſurrounded by crowds of profeſſing friends, we can find none in the whole number with whom we can jeſt freely, or tell our ſorrows with confidence to.

3. Let me therefore tell you that I expect you, wiſh for you, and pant for your return. I have many troubles and griefs, which when I have got your ear, I think I can deliver myſelf of in a ſingle morning's walk. I ſuppreſs all my domeſtic cares and ſcruples

for

for the preſent, as I am unwilling to commit them to writing, nor to the bearer, whom I do not know. Don't however be uneaſy, they are not conſiderable, yet they continually preſs and intrude upon me, and I have no body that loves me here to aſſuage them.

REFLECTIONS.

It is impoſſible not to take notice of the eaſy, ſimple, and natural turn in theſe letters of Tully, which is the proper character of the epiſtolary ſtyle; and at the ſame time to obſerve the beauty and delicacy of expreſſion, which diffuſes inimitable graces through the whole. There is nothing affected, but all runs ſmooth and even; one may eaſily perceive that Tully wrote as he ſpoke, that is, without art, ſtudy, or endeavouring to diſplay his wit. For this reaſon his epiſtles have been always preferred before Pliny's, which, in general, are too much laboured and ſet off, and ſeem the leſs beautiful to good judges, from being too much ſo.

We may learn alſo from theſe letters, what caution and addreſs is requiſite to be uſed in bringing about a reconciliation of differences; and to prevent the troubleſome conſequences of the diſputes and quarrels which are almoſt inevitable in families; and how valuable a real friend is, to whom we may ſecurely unboſom ourſelves in all our troubles and uneaſineſſes.

But this is not the point we are now upon; my buſineſs here is only to examine what relates to the manner of tranſlating; and I think it is a very uſeful exerciſe, to make youth from time to time compare in this manner, two tranſlations of the ſame paſſage, and obſerve the differences in them as to better or worſe, eſpecially after their having tranſlated it themſelves. By theſe means they will be better qualified to diſcern, both their beauties and defects, and learn what they ſhould follow or avoid in order to ſucceed in tranſlation.

I leave

I leave the reader to decide which of the two translations I have here given him, deserves the preference; and I believe he will not find much difficulty in determining that. I should be apt to suspect my own judgment in this case, as I might be prejudiced in favour of M. Mongault, who was formerly my scholar in rhetoric, and, as I well remember, even then distinguished himself by a particular taste and an exact study of the French tongue. Without entering into a long examination of these two translations, I shall content myself with proposing some doubts and reflections, towards forming the taste of young persons.

Num. 1. The beginning of M. de St. Real's translation is by no means natural, nor has it at all the air of a letter: *Autant par votre lettre que par la copie que vous m'envoiez de celle de mon frere, je vois, &c.*

Je vois, qu'il y a une grande altération dans les sentimens & dans les dispositions où mon frere êtoit à votre égard. This seems to me to be expressed with more ease and grace than in the translation of M. de St. Real. *Je vois une grande altération dans son amitié pour vous, & même dans son estime.* The same may be said of what follows: *Ne sachant d'où peut venir un ressentiment si violent.* M. Mongault has softened the thought: *Je ne conçois pas ce qui a pu si fort aigrir mon frere.*

Num. 2. *J'avois bien remarqué . . . qu'on l'avoit prévenu contre vous, & qu'on avoit rempli son esprit de soupçons fâcheux.* This translation of M. Mongault's is natural and elegant, but in my opinion does not give all the beauties of the Latin. *Illud à me jam ante intelligebatur . . . . subesse nescio quid opinionis incommodæ, sauciumque ejus animum, & insedisse quasdam odiosas suspiciones.*

There is a great delicacy in the words *subesse nescio quid opinionis incommodæ.* All the expressions tend to soften and excuse the ill disposition of Quintus towards his brother-in-law. 'Twas not a fixed judgment, nor injurious, but an unhappy prejudice, as yet

scarce

ſcarce expreſſed, and not openly declared. This is the meaning of *ſubeſſe neſcio quid opinionis incommodæ.* But how ſhall we render it in French ?

Sàuciumque ejus animum. We have here a fine idea, *his mind was wounded.* This thought is omitted by M. Mongault ; and I am afraid is too ſtrongly expreſſed by M. de St. Real, *ſon eſprit étoit ulcéré.*

Num. 5. *Cette légereté, ou, pour parler ainſi, cette flexibilité de ſentimens eſt ordinairement une marque de bon naturel.* M. de St. Real had ſaid *moleſſe de ſentimens* ; which is not good ſenſe in French, though it comes nearer to the Latin, *eſſe hanc agilitatem, ut ita dicam, mollitiemque naturæ plerumque bonitatis.*

Entre amis on doit ſe pardonner, non ſeulement les foibleſſes & les défauts, mais même les torts réciproques. This laſt word is far more juſt than that of the other tranſlator, *& même les outrages les uns des autres,* and expreſſes the Latin, *ſive injurias,* much better.

Num. 3. *Je me promettois, ou plutôt je ne doutois point que cette entrevûe ne ſuffît pour raccommoder tout.* I queſtion whether our language will bear the joining thus two verbs together by a regimen which agrees only with one of them ; for we cannot ſay, *Je me promettois que cette entrevûe ne ſuffît.* I am in doubt alſo whether the expreſſion, Num. 5. *Les meilleurs gens ſont ceux qui ſe fâchent le plus aiſément,* may be admitted, even in the epiſtolary ſtyle. But it is my part to receive inſtructions upon the delicacies of the French tongue from M. Mongault, who is in this, as in many other points, become my ſuperior.

Epiſt. xv.

Num. 1. There is a very obſcure paſſage in the beginning of this letter, which might deſerve a long diſſertation, but this is not a proper place for it ; *abeſt frater* ἀφελέσατ᾽ *& amantiſſimus Metellus* ; *non homo, ſed littus, atque aër, & ſolitudo mea.* The two tranſlators have followed the conjecture of ſome learned [*m*] interpreters, who correct this paſſage thus,

[*m*] Maleſpine, Lambin, and Junius.

abeſt

abſt frater ἀφελέσατος *& amantiſſimus mei; non homo, ſed littus, atque aër, & ſolitudo mea.* And both have given this ſenſe of it; *I have no longer my brother with me, who is one of the moſt agreeable men living, who loves me ſo tenderly, and to whom I could lay open my moſt ſecret thoughts with as much ſecurity, as to the rocks and moſt deſert plains.*

Now I queſtion whether this correction, though ſupported by ſo good authorities, ought to be admitted. For,

1. Before we change the text of an author, we ſhould be in a manner forced upon it by an almoſt indiſpenſible neceſſity, and a kind of evidence that it is wrong; which I think is not our caſe here.

2. By the words *littus, atque aër, & ſolitudo mea*, we underſtand the profound ſecrecy Tully's brother was capable of; what have we here to do with *aër?* Can we ſay, that we commit a ſecret to a man *as to the air?* And thus both tranſlators have omitted this word.

3. Was a perſon of ſecrecy, to whom Tully might entruſt with ſafety his inmoſt thoughts, the only thing he wanted? Did he not ſtand in need, as he ſays himſelf, of one whoſe converſation and advice might alleviate his pains and leſſen his uneaſineſs?

4. The expreſſion, *non homo*, does not naturally carry any idea of commendation along with it. This both the tranſlators have been ſenſible of, and have therefore ſuppreſſed it.

5. What follows, *Tu autem, qui, &c. ubinam es*, ſeems to imply, that he had before mentioned ſeveral perſons. My brother is abſent, Metellus is good for nothing, but you, my dear friend, what is become of you?

6. And laſtly, the text in my opinion without any alteration will admit of a very beautiful meaning. Tully had ſaid before, that he had no perſon with him he could converſe familiarly with, or lay open his griefs to, ſo as to receive any conſolation. For, adds he, my brother, who loves me ſo affectionately, is

gone from me. And for Metellus, he is not like other men, whoſe converſation might be of any uſe to me; his company is to me like the moſt dreadful ſolitude, where nothing is to be ſeen but rocks and ſky. But you, my dear friend, whoſe converſation and advice have ſo often eaſed my griefs and pains; . . . where are you now? *Metellus, non homo, ſed littus, atque aër, & ſolitudo mera. Tu autem . . . ubinam es?*

However, I am far from condemning abſolutely the other interpretation, which may be founded upon good reaſons. I am ſatisfied with propoſing my own, which is likewiſe ſupported by good authorities. And I think it of ſervice in forming the taſte of the youth, to inſert now and then ſuch critical remarks as theſe among my reflections.

Ita ſum ab omnibus deſtitutus, ut tantum requietis habeam, quantum cum uxore, & filiola, & mellito Cicerone conſumitur. The beauty of this paſſage lies in the laſt words *filiola* and *mellito Cicerone*, as they expreſs the natural language of a father full of affection for very fine children. I think it not poſſible to render thoſe words as they ought in our language, and accordingly the tranſlators have neither of them attempted it.

Nam illæ ambitioſæ noſtræ fucoſæque amicitiæ ſunt in quodam ſplendore forenſi, fructum domeſticum non habent. This thought is very beautiful, as it is well-grounded. M. Mongault has tranſlated it thus, *Ces amitiés extérieures, que l'interêt & l'ambition concilient, ne ſont bonnes que pour paroître en public avec honneur, & ne ſont d'aucun uſage dans le particulier.* The two epithets Cicero gives to the friendſhips of the world, *ambitioſæ & fucoſæ*, do not ſeem here to be exactly tranſlated. *Ambitioſæ amicitiæ* are not friendſhips *procured by intereſt and ambition*, but friendſhips of pomp and ſhew, and attendance, as M. de St. Real has expreſſed it, *des amitiés importantes & faſtueuſes.* And *fucoſæ* implies ſomewhat more than *extérieures*, and ſignifies *falſe* friendſhips, which have only a vain outſide.

II.

II.

Proofs of a Deity, taken from the ſecond Book of Tully de Naturâ Deorum.

Num. 15. *Quartam cauſam (afferet Cleanthes) eamque vel maximam, æquabilitatem motûs, converſionem cæli, ſolis, lunæ ſiderumque omnium diſtinctionem, varietatem, pulcritudinem, ordinem: quarum rerum aſpectus ipſe ſatis indicaret, non eſſe ea fortuito. Ut ſi quis in domum aliquam, aut in gymnaſium, aut in forum venerit; cùm videat omnium rerum rationem, modum, diſciplinam, non poſſit ea ſine cauſa fieri judicare, ſed eſſe aliquem intelligat, qui præſit, & cui pareatur: multo magis in tantis motionibus, tantiſque viciſſitudinibus, tam multarum rerum atque tantarum ordinibus, in quibus nihil unquam immenſa & infinita vetuſtas mentita ſit, ſtatuat neceſſe eſt, ab aliqua mente tantos naturæ motus gubernari.*

Num. 15. La quatriéme preuve [a] de Cléanthe, & la plus forte de beaucoup, c'eſt le mouvement réglé du ciel, & la diſtinction, la varieté, la beauté, l'arrangement du ſoleil, de la lune, de tous les aſtres. Il n'y a qu'à les voir, pour juger que ce ne ſont pas des effets du hazard. Comme quand on entre dans une maiſon, dans un college, dans un hôtel de ville, d'abord l'exacte diſcipline & la ſage économie qui s'y remarquent, font bien comprendre qu'il y a là quelqu'un pour commander, & pour gouverner; de même & à plus forte raiſon, quand on voit dans une ſi prodigieuſe quantité d'aſtres une circulation réguliere, qui depuis un tems infini ne s'eſt pas démentie un ſeul inſtant, c'eſt une néceſſité de convenir qu'il y a quelque intelligence pour la régler.

[a] Pour montrer que les hommes ont une idée de l'exiſtence des Dieux.

N. 93. *Hic ego non miror esse quemquam, qui sibi persuadeat, corpora quædam solida atque individua vi & gravitate ferri, mundumque effici ornatissimum & pulcherrium ex eorum corporum concursione fortuita? Hoc qui existimat fieri potuisse, non intelligo cur non idem putet, si innumerabiles unius & viginti formæ litterarum, vel aureæ, vel quales libet, aliquò conjiciantur, posse ex his in terram excussis annales Ennii, ut deinceps legi possint, effici: quod nescio an ne in uno quidem versu possit tantum valere fortuna.*

N. 93. Ici ne dois-je pas m'etonner qu'il y ait un homme qui se persuade, que de certains corps solides & indivisibles se meuvent eux-mêmes par leur poids naturel, & que de leur concours fortuit s'est fait un monde d'une grande beauté? Quiconque croit cela possible, pourquoi ne croiroit-il pas que si l'on jettoit à terre quantité de caracteres d'or, ou de quelque matiere que se fût, qui représentassent les vingt & une lettres, ils pourroient tomber arrangés dans un tel ordre, qu'ils formeroient lisiblement les Annales d'Ennius? Je doute si le hazard rencontreroit assez juste pour en faire un seul vers.

N. 94. *Isti autem quemadmodum asseverant, ex corpusculis non colore, non qualitate aliqua, quam ποιότητα Græci vocant, non sensu præditis, sed concurrentibus temerè atque casu, mundum esse perfectum? vel innumerabiles potiùs in omni puncto temporis alios nasci, alios interire? Quòd si mundum efficere potest concursus atomorum, cur porticum, cur templum, cur domum, cur urbem non potest, quæ sunt minùs*

N. 94. Mais ces gens-là comment assûrent-ils que des corpuscules, qui n'ont point de couleur, point de qualité, point de sens, qui ne font que voltiger témérairement & fortuitement, ont fait ce monde-ci: ou plutôt en font à tout moment d'innombrables, qui en remplacent d'autres? Quoi, si le concours des atomes peut faire un monde, ne pourroit-il pas faire des choses

minus operosa, & multò quidem faciliora? Certè ita temerè de mundo effutiunt, ut mihi quidem nunquam hunc admirabilem cœli ornatum, qui locus est proximus, suspexisse videantur.

choses bien plus aisées, un portique, un temple, une maison, une ville? Je crois en verité que des gens qui parlent si peu sensément de ce monde, n'ont jamais ouvert les yeux pour contempler les magnificences célestes, dont je traiterai dans un moment.

N. 95. *Præclarè ergo Aristoteles:* " *Si essent, in-*
" *quit, qui sub terra sem-*
" *per habitavissent bonis &*
" *illustribus domiciliis, quæ*
" *essent ornata signis atque*
" *picturis, instructaque re-*
" *bus iis omnibus, quibus*
" *abundant ii qui beati pu-*
" *tantur, nec tamen exissent*
" *unquam supra terram:*
" *accepissent autem fama &*
" *auditione, esse quoddam*
" *numen & vim deorum;*
" *deinde aliquo tempore, pa-*
" *tefactis terræ faucibus,*
" *ex illis abditis sedibus eva-*
" *dere in hæc loca quæ nos*
" *incolimus, atque exire po-*
" *tuissent: cùm repente ter-*
" *ram & maria, cælumque*
" *vidissent; nubium mag-*
" *nitudinem, ventorumque*
" *vim cognovissent; aspex-*
" *issentque solem, ejusque*
" *tum magnitudinem pulcri-*
" *tudinemque, tum etiam*
" *efficientiam cognovissent,*
" *quòd is diem efficeret, toto*
cælo

N. 95. Aristote dit trés-bien: " Supposons
" des hommes qui eussent
" toujours habité sous
" terre dans de belles &
" grandes maisons, ornées
" de sculptures & de ta-
" bleaux, fournies de
" tout ce qui abonde
" chez ceux que l'ont
" croit heureux. Sup-
" posons que sans être ja-
" mais sortis de là, ils
" eussent pourtant enten-
" du parler des dieux; &
" que tout d'un coup la
" terre venant à s'ouvrir,
" ils quittassent leur sé-
" jour ténébreux pour
" venir demeurer avec
" nous. Que penseroient-
" ils, én découvrant la
" terre, les mers, le ciel?
" En considérant l'éten-
" due des nuées, la vio-
" lence des vents? En
" jettant les yeux sur le
" soliel: en obsérvant sa
" grandeur, sa beauté,

" *cælo luce diffusa: cùm*
" *autem terras nox opacas-*
" *set: tum cælum totum*
" *cernerent astris distinctum*
" *& ornatum, lunæque lu-*
" *minum varietatem tum*
" *crescentis tum senescentis,*
" *eorumque omnium ortus*
" *& occasus, atque in omni*
" *æternitate ratos immuta-*
" *bilesque cursus: hæc cùm*
" *viderent, profectò & esse*
" *deos, & hæc tanta opera*
" *deorum esse arbitraren-*
" *tur.*"

" l'effusion de sa lumiere
" qui éclaire tout? Et
" quand la nuit auroit ob-
" scurci la terre, que diroi-
" ent-ils en contemplant le
" ciel tout parsemé d'astres
" différens? En remar-
" quant les varietés sur-
" prenantes de la lune,
" son croissant, son dé-
" cours? En observant
" enfin le lever & le
" coucher de tous ces
" astres, & la régularité
" inviolable de leurs
" mouvemens: pourroi-
" ent-ils douter qu'il n'y
" eût en effet des dieux,
" & que ce ne fût là leur
" ouvrage?"

N. 96. *Atque hæc quidem ille. Nos autem tenebras cogitemus tantas, quantæ quondam eruptione Ætnæorum ignium finitimas regiones obscuravisse dicuntur, ut per biduum nemo hominem homo agnosceret: cùm autem tertio die sol illuxisset, tum ut revexisse sibi viderentur. Quod si hoc idem ex æternis tenebris contingeret, ut subitò lucem aspiceremus: quænam species cæli videretur! Sed assiduitate quotidiana, & consuetudine oculorum, assuescunt animi; neque admirantur, neque requirunt rationes earum rerum, quas semper vident: proinde quasi no-*

N. 96. Ainsi parle Aristote. Figurons-nous pareillement d'épaisses ténébres, semblables à celles dont le mont Etna, par l'irruption de ses flames, couvrit tellement ses environs, que l'on fut deux jours, dit-on, sans pouvoir se connoître; & que le troisiéme voiant reparoître le soleil, on se croioit ressuscité. Si nous sortions d'une éternelle nuit, & qu'il nous arrivât de voir la lumiere pour la lumiere fois: que le ciel nous paroîtroit beau! Mais, parce que nous sommes faits à le voir,

nos

novitas nos magis, quàm magnitudo rerum debeat ad exquirendas cauſas excitare.

nos eſprits n'en ſont plus frapés, & ne s'embarraſſent point de rechercher les principes de ce que nous avons toujours devant les yeux. Comme ſi c'étoit la nouveauté, plutôt que la grandeur des choſes, qui dût exciter notre curioſité.

N. 97. *Quis enim hunc hominem dixerit, qui, cùm tam certos cœli motus, tam ratos aſtrorum ordines, tamque omnia inter ſe connexa & apta viderit, neget in his ullam ineſſe rationem, eaque caſu fieri dicat, quæ quanto conſilio gerantur, nullo conſilio aſſequi poſſumus? An cùm machinatione quadam moveri aliquid videmus, ut ſphæram, ut horas, ut alia permulta; non dubitamus quin illa opera ſint rationis: cùm autem impetum cœli admirabili cum celeritate moveri vertique videamus, conſtantiſſime conficientem viciſſitudines anniverſarias cum ſumma ſalute & conſervatione rerum omnium; dubitamus, quin ea non ſolùm ratione fiant, ſed etiam excellenti divinaque ratione.*

N. 97. Eſt-ce donc être homme, que d'attribuer, non à une cauſe intelligente, mais au hazard, les mouvemens du ciel ſi certains, le cours des aſtres ſi régulier, toutes choſes ſi bien liées enſemble, ſi bien proportionées, & conduites avec tant de raiſon, que notre raiſon s'y perd elle-même? Quand nous voions des machines qui ſe meuvent artificiellement, une ſphere, une horloge, & autres ſemblables; nous ne doutons pas que l'eſprit n'ait eu part à ce travail. Douterons-nous que le monde ſoit dirigé, je ne dis pas ſimplement par une intelligence, mais par une excellente, par une divine intelligence, quand nous voions le ciel ſe mouvoir avec une prodigieuſe viteſſe, & faire ſuccéder annuellement l'une à l'autre les diverſes ſaiſons, qui vivifient, qui conſervent tout?

Proofs of a Deity, taken from the ſecond Book of Tully de Naturâ Deorum.

Cleanthes produces a fourth proof, which is of ſtill greater weight, namely, the equable motion and regular periods of the heavenly bodies; the diſtinction of the ſun, the moon, and the ſtars; their variety, their beauty, their order. Barely beholding ſuch objects as theſe, evince them not to be the production of chance. As when a perſon enters into an apartment, a theatre, or a well-built ſtreet, when he beholds the regularity, the conduct, the convenience of every thing around him, he inſtantly concludes, that ſuch cannot be without a proper cauſe; but that there is ſome one who preſides, and to whom the whole is ſubſervient. How much more then will he draw ſuch a concluſion, when beholding the great and the various motions and viciſſitudes of the heavenly bodies, ſtill unimpaired by age, ever ſubject to the ſame laws; will he not at once admit of a mind who regulates and puts them into motion.

I am not ſurpriſed indeed, that there ſhould be a man who perſuades himſelf, that certain ſolid indiviſible bodies, being carried by their force and gravity againſt each other, ſhould form, by their fortuitous concuſſions, all the beauty of our preſent univerſe. Yet he who believes this, may, in my opinion, as well admit, that throwing at random a number of letters of gold, or whatever elſe he will, ſuch ſhall, when examined, be found to contain the annals of Ennius, and be capable of being read with eaſe. Yet I doubt, whether chance would even ſet a ſingle ſentence in proper order.

Theſe however aſſert, that ſuch corpuſcles, without colour, or any other form or quality, and carried about at random, have formed ſuch a world as ours. Or rather, that ſuch have made innumerable worlds, ſtill deſtroying and ſtill replacing each other. Yet if the concourſe of atoms can form a world, why do they

they not form a portico, why not a temple, why not an houſe, why not a city, works of much leſs labour, and much more readily executed? In fact, they talk ſo wildly of the world, that they ſeem to me not even to have beheld the beauty of the planetary ſyſtem, which is in their very neighbourhood.

Ariſtotle therefore has finely obſerved: "If, ſays "he, there were men who had always lived beneath "the earth, there ſupplied with elegant manſions, "furniſhed with ſtatues and pictures, and other goods "of fancied happineſs, and yet had never been ad- "mitted above ground; if theſe, however, had "heard by report, that there was ſuch a thing as a "God, and an efficient power. Suppoſe ſuch men "were at once admitted, through an aperture of the "earth, to the ſeats allotted for our habitation: upon "beholding ſuddenly our earth, ſeas, and heavens, "when they perceived the largeneſs of the clouds, "and the force of the winds; when they beheld the "ſun, and conſidered its bulk, its beauty, and its "influence, in producing the variety of day and "night; when they ſaw the whole hemiſphere adorned "and ſtudded with ſtars; when they ſaw the varieties "of the increaſing and waning moon, its riſing and "ſetting, with its progreſſions, from all eternity the "ſame; when they beheld all this, would they not "at once own that there were Gods, and that all "theſe were the effects of their power?"

Thus ſpoke Ariſtotle. Let us now, for a moment, ſuppoſe ſuch a darkneſs to cover all things, as we are told in one of the eruptions of Ætna, ſo obſcured the country round, as that, for the ſpace of two days, men could not diſtinguiſh one another, and upon the third morning each ſeemed to riſe from the dead. Let us ſuppoſe that we, in like manner, had been covered in eternal darkneſs, and that we had been ſuddenly brought up to light; how beautiful would the heavens appear to us? But our conſtant familiarity, and our eyes ſatiated with its beauty, invite us neither to admire nor demand the reaſons of objects continually

ally in our view; as if the novelty, rather than the greatneſs of things, it was that excited all our curioſity.

Who then ſhall call him a man, who ſhall deny thoſe ſtated motions of the heavenly bodies, thoſe certain orders of the ſtars, all ſo connected to each other, and ſo adapted to their ends, to be the effect of irrational chance; and that operations conducted with ſo much deſign, are executed with ſo little wiſdom? When we ſee any object moved by mechaniſm, ſuch as a ſphere, a clock, and ſuch like, we make no doubt but that theſe are the works of reaſon. How then can we, when we behold the heavens moved with admirable velocity, conſtantly producing its annual changes, and diſtributing health and ſafety, doubt that ſuch are the effects of a common mind, but the efforts of excellent and heavenly wiſdom?

REFLECTIONS.

In reading the French tranſlation, which is M. l'Abbé d'Olivet's, one might think one was reading an original, the whole is ſo eaſy and natural. The energy and beauty of the Latin text are faithfully rendered, without any thing of ſtiffneſs or conſtraint. At leaſt it ſo appears to me. The fear of being too long will not allow me to enlarge very much in my remarks, and therefore I ſhall only make here ſome ſlight obſervations.

N. 15. *College.* This word in our language ſeems to carry with it another idea than that of *gymnaſium* in Latin, where it uſually ſignifies a place of bodily exerciſe.

Ib. Hôtel de ville. I am ſenſible that *forum* is thus rendered for want of another word that may refer to our cuſtoms. But may not *forum* here ſignify a court of juſtice, a place for holding of public aſſemblies, and where conſequently a certain order and ſubordination are requiſite to be obſerved.

Ib. Pour commander & pour gouverner. Theſe two words ſignify very near the ſame thing. The Latin implies

implies ſomewhat more, *Eſſe aliquem intelligat, qui præſit, & cui pareatur*, "That there is one who governs, "and makes himſelf obeyed." For one may command, and not be obeyed.

Ib. Depuis un tems infini. To give the proof here brought its full beauty, inſtead of the expreſſion uſed by the tranſlator, I think we may ſay, *depuis une éternité*; and the rather, as the Latin terms ſeem to me to allow of it, *immenſa & infinita vetuſtas.*

N. 94. *Qui n'ont point de ſens.* This expreſſion is ambiguous, and may ſignify either the *ſenſes*, as the ſight, hearing, &c. or the *judgment.* Would it not therefore be clearer to ſay, *Qui n'ont point de ſentiment?*

Ib. Voltiger témérairement. I ſhould not have thought that this word in French could have ſignified *by chance*, as *temerè* does in Latin.

N. 97. *Et ſi bien proportionnées.* I do not find fault with this tranſlation, but I queſtion whether it fully anſwers to the original. For *aptus*, beſides its uſual ſignification, which the tranſlator ſeems to have followed, has another more curious and delicate, which is the ſame with *conjunctus alligatus*; as, *Fulgentem gladium è lacunari, ſetâ equinâ aptum, demitti juſſit.* Cic. *Non ſanè optabilis eſt quidem apta rudentibus fortuna.* Now in this place *aptus* has certainly the laſt ſignification. *Tamque omnia inter ſe connexa & apta.* The tranſlator has referred theſe words to the two preceding clauſes, whereas they have reſpect to all the other motions of the heavens in general.

Conduites avec tant de raiſon, que notre raiſon s'y perd elle-méme. This tranſlation is extremely happy. It gives the full force of the Latin expreſſion, and is by no means inferior to it in beauty. *Quæ quanto conſilio gerantur, nullo conſilio aſſequi poſſumus.*

Nothing can be more uſeful to youth towards making them learn the rules and beauties of the French tongue, than to let them tranſlate ſuch paſſages as theſe, and then to compare their tranſlations, with ſuch as have been made by great maſters already extant, adding the reflections neceſſary. This exerciſe is very eaſy

eaſy in a private education, and not altogether impracticable in ſchools. For this ſort of tranſlations being but ſeldom propoſed, and taken from different authors, the ſcholars cannot eaſily have all the books; nor at the ſame time always gueſs from what author the paſſages are taken. Beſides, the ſcholars in their claſſes may ſometimes be made to tranſlate off-hand ſuch paſſages as theſe, either by ſpeech or in writing, and ſuch time allotted for this purpoſe, as would otherways have been taken up in correcting their themes, which will be very near the ſame, and of infinite advantage to them.

It would be no leſs ſerviceable to read to them certain paſſages, which have been ill tranſlated, and to oblige them to paſs a judgment upon them, to point out their faults, and, if it could conveniently be done, correct them at the ſame time.

I ſhall content myſelf with giving one example. It is the paſſage of Tully in his Brutus, where he ſpeaks of Cæſar's commentaries. [o] *Tum Brutus: Orationes quidem ejus (Cæſaris) mihi vehementer probantur; complures autem legi. Atque etiam commentarios quoſdam ſcripſit rerum ſuarum, valde quidem, inquam, probandos: nudi enim ſunt, recti & venuſti, omni ornatu orationis, tanquam veſte, detracto. Sed dum voluit alios habere parata, unde ſumerent qui vellent ſcribere hiſtoriam, ineptis gratum fortaſſe fecit, qui volent illa calamiſtris inurere: ſanos quidem homines à ſcribendo deterruit. Nihil enim eſt in hiſtoria, pura & illuſtri brevitate dulcius.*

M. D'Ablancourt has thus tranſlated this paſſage, in his preface to Cæſar's commentaries: *Il a laiſſé, dit Brutus, des commentaires qui ne ſe peuvent aſſez eſtimer. Il ſont écrits ſans fard & ſans artifice, & depouillés de tout ornement, comme d'un voile. Mais quoiqu'il les ait faits plutôt pour ſervir de memoires, que pour tenir lieu d'hiſtoire; cela ne peut ſurprendre que les petits eſprits, qui les voudront peigner & ajuſter; car par là il a fait tomber la plume de mains à tous les honnêtes gens, qui voudroient l'entreprendre.*

[o] In Bruto, ſive de clar. orator. n. 262.

" He hath left, says Brutus, commentaries which " cannot be sufficiently esteemed. They are writ- " ten without affectation or art, and stripped of or- " nament as of a veil. However, he has written them " rather as memoirs than to serve as regular history. " This can offend none but weak minds, who love to " have all things ornamented and adjusted. How- " ever, those that understand writing, will scarce take " up the pen after him; for there is nothing more " grateful in history than conciseness, at once ma- " jestic and perspicuous."

There are several defects in this translation, and some mistakes in the sense of the original, which such scholars as are somewhat advanced in learning, and already versed in Latin, will easily perceive.

Nudi sunt, recti, & venusti, in my opinion, are not justly rendered by the words, *ils sont écrits sans fard & sans artifice*, which do not shew that the simplicity, expressed by the two first words, *nudi, recti*, had in it a great deal of grace and elegance, *venusti*.

But the translator has not at all understood the words, *omni ornatu orationis, tanquam veste, detracto*, which are notwithstanding one of the chief beauties in this passage; *depouillés de tout ornement comme d'un voile*. Was ornament ever compared to a veil? The design of a veil is to hide, cover, and conceal; an ornament, which is in a manner the cloathing of a discourse, serves on the other hand to set it off, and display its beauty. The sense of this passage therefore is, that Cæsar's commentaries are wrote in a plain natural style, and at the same time are full of grace and elegance, though void of all ornament and dress.

Cela ne peut surprendre que les petits esprits, &c. Here again we have not the meaning of the Latin, *ineptis gratum fortasse fecit*. The design of Cæsar, in writing his commentaries, was only to supply memoirs of materials to such as should undertake to draw up the history of them in form. In this, says Brutus, he may perhaps have pleased men of a low genius, who would

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not ſcruple to disfigure the natural graces of his work, by the flouriſhes and garb they ſhould add to it.

I fear the expreſſion, *à tous les honnêtes gens*, is not proper here, *ſanos quidem homines à ſcribendo deterruit.* In ſpeaking of compoſition and pieces of wit, we have nothing to do with mens *honeſty*, but their *ſenſe and underſtanding*.

Critiſciſm of this ſort, propoſed with modeſty, and ſo as to begin by making the pupils ſpeak their thoughts firſt, would be, in my opinion, not only uſeful in teaching them the language, but likeways in forming their *judgments*.

ARTICLE THE FOURTH.

Of COMPOSITION.

WHEN the pupils are capable of producing ſomething of themſelves, they ſhould be put upon compoſing in French, and made to begin with what is moſt eaſy, and beſt ſuited to their capacities, as fables and ſtories. They ſhould likeways be early accuſtomed to the epiſtolary ſtyle, as it is of univerſal uſe to all ages and conditions, and yet few we ſee ſucceed in it, though its principal ornament is a plain and natural air, which one ſhould think was extremely eaſy. And here we muſt not omit the different addreſs, which is required to be paid to the different rank and quality of the perſons to whom we write; which is what they may eaſily be taught, even by a perſon who has had no great experience in that way himſelf.

To theſe firſt compoſitions ſhould ſucceed common places, deſcriptions, little diſſertations, ſhort ſpeeches, and other matters of a like nature. And theſe ſhould always be taken from ſome good author, which ſhould then be read to them, and laid before them as a pattern; I ſhall give ſeveral inſtances.

But one of the moſt uſeful exerciſes for youth, which likeways takes in both the kinds of writing I have

have been ſpeaking of, namely tranſlation and compoſition, is to lay before them certain ſelect paſſages out of Greek or Latin authors, not to be barely tranſlated, where the tranſlator is confined to the thoughts of his author, but to be turned in their own way, by allowing them the liberty of adding or retrenching whatever they ſhall think fit. For inſtance, the life of Agricola, by Tacitus his ſon-in-law, is one of the moſt excellent remains we have of antiquity, for the livelineſs of the expreſſion, the beauty of the thoughts, and the nobleneſs of the ſentiments; and I queſtion whether any other piece whatſoever is more capable of forming a wiſe magiſtrate, a governor of a province, or a great ſtateſman. And to this I would gladly join Tully's admirable letter to his brother Quintus. I have uſually put good ſcholars, when they have paſſed through their rhetoric, upon writing the life of Agricola in French, at their leiſure hours, and preſſed them to introduce into it all the beauties of the original, but to make them their own, by giving them a proper turn, and endeavour, if they could, to improve upon Tacitus. And I have ſeen ſome of them ſucceed in ſo ſurpriſing a manner, that I am perſuaded, the greateſt maſters of our language would have been well pleaſed with their performances.

CHAP. II.

Of ſtudying the GREEK TONGUE.

I SHALL reduce what I have to ſay upon the ſtudy of the Greek tongue, to two articles. The firſt ſhall ſhew the uſefulneſs and neceſſity of it; and the ſecond ſhall treat of the method to be obſerved in teaching or learning it. I did deſign to have added a third upon the reading of Homer; but as that article will be of ſome extent, I judged it would be more convenient to tranſfer it to near the end of this firſt volume.

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ARTICLE THE FIRST.

The Uſefulneſs and Neceſſity of ſtudying the GREEK TONGUE.

THE univerſity of Paris has had ſo great a ſhare in the reſtoration of learning in the Weſt, and particularly that of the Greek tongue, that it cannot ſuffer the ſtudy of it to decay or be laid aſide without giving up what hitherto has been one of the moſt ſolid foundations of its reputation.

The univerſity, we know, was an aſylum to ſeveral of thoſe learned men, who, upon the ruin of the empire of the Eaſt, came over into Italy and France, and ſhe knew how to make an advantageous uſe of them. Under ſuch able maſters were formed thoſe great men, whoſe names will ever be reſpected in the republic of letters, and whoſe works ſtill do ſo much honour to France; I mean Eraſmus, Geſner, Budæus, the Stephens, and ſo many others. With what immenſe treaſures have theſe laſt enriched Europe; Budæus in particular communicated the taſte of Greek learning to the French nation, which he had received from his maſter Laſcaris, who had been employed by Laurentius de Medicis in erecting the famous library of Florence. It was at the ſolicitation of the maſter and ſcholar that Francis the firſt laid the deſign of framing a library in his palace of Fontainebleau, and of founding the royal college at Paris. And theſe two foundations have principally contributed to the flouriſhing of the Greek tongue amongſt us, as well as the other learned languages, and the ſciences in general.

It is aſtoniſhing to conſider with what eaſe and celerity the taſte of learning ſpread itſelf over all France. As the univerſity of Paris was then almoſt the only ſchool of the kingdom, and the magiſtrates had all their education there, they ſoon contracted a love and value for the Greek tongue; and every one ſtrove who ſhould moſt ſucceed and excel in it. The ſtudy of it

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was judged to be honourable, and became univerſal; and the progreſs ſwift and almoſt incredible. It was ſurpriſing to ſee young gentlemen of quality, in their early years, which are uſually ſpent in the purſuit of pleaſures, entirely given up to the reading of the moſt difficult Greek authors, and often without allowing themſelves any hours of recreation.

I cannot avoid repeating here what I have read in the manuſcript memoirs, which the late premier preſident de Meſmes was ſo kind as to communicate to me. Henry de Meſmes, one of the moſt illuſtrious of his anceſtors, gives an account of his ſtudies in a work which he drew up with a view of giving his poſterity an idea of his education. I hope I ſhall be excuſed for this digreſſion, as it is by no means foreign to my ſubject.

"My father, ſays he, gave me for a preceptor "John Maludan of Limoges, a ſcholar of the learned "Durat, who was choſen, for the innocence of his "life, and ſuitable age, to preſide over the conduct "of my youth, till ſuch time as I ſhould be of age "to govern myſelf, as he did. For he made ſuch ad-"vances in his ſtudies, by his incredible labour and "pains, that he always got as far before me, as was "requiſite for my inſtruction, and never quitted his "charge, till I entered upon employments. With him "and my younger brother John James de Meſmes, "I was ſent to the college de Bourgogne in 1542, "and was put into the third claſs, and then I ſpent "almoſt a year in the firſt. My father ſaid he had "two motives for thus ſending me to the college; "the one was the chearful and innocent converſation "of the boys; and the other was the diſcipline of the "ſchool, that we might be weaned from the fondneſs "which had been ſhewn us at home, and cleanſed as "if it were in freſh water. Thoſe eighteen months I "paſſed at the college, were, I find, of very great ſer-"vice to me. I learned to repeat, diſpute, and ſpeak "in public; I became acquainted with ſeveral very "worthy perſons, who are ſome of them now alive.

" I learnt the frugality of the ſcholaſtic life, and how
" to portion out my time to advantage; ſo that when
" I went from thence, I repeated in public abundance
" of Latin, and two thouſand Greek verſes, made ac-
" cording to my years; and could repeat Homer by
" heart from the one end to the other. By this means
" I was afterwards well received by the principal men
" of that time; and my preceptor would ſometimes
" carry me to viſit Lazarus Baifius, Tuſanus, Trazel-
" lius, Caſtellanus, and Daneſius, to my honour and
" improvement in learning. In 1545, I was ſent to
" Toulouſe, with my preceptor and brother, to ſtudy
" the law, under the tuition of an old grey-hair'd
" gentleman, who had travelled much. We were pu-
" pils three years under ſuch ſtrict rules and labori-
" ous ſtudies, as few people would care to comply
" with. We got up at four, and having ſaid our
" prayers, we began our ſtudies at five, with our
" great books under our arms, and our inkhorns and
" candleſticks in our hands. We attended all the lec-
" tures till ten o'clock without intermiſſion; then we
" went to dinner, after having haſtily collated for
" one half hour what we had writ down. After din-
" ner, by way of diverſion, we read Sophocles, or
" Ariſtophanes, or Euripides, and ſometimes De-
" moſthenes, Tully, Virgil, and Horace. At one
" o'clock to our ſtudies again; at five we returned
" home, to repeat and turn to the places quoted in
" our books, till after ſix. Then we ſupped, and
" read ſomewhat in Greek or Latin. On feaſt days
" we heard maſs and veſpers; and the reſt of the day
" were allowed a little muſic and walking. Some-
" times we went to dine with our friends, who in-
" vited us much oftener than we were allowed to go.
" The reſt of the day we ſpent in reading, and had
" ordinarily with us Hadrianus Turnebus, Dionyſius
" Lambinus, and other learned men of that time."

I thought proper to inſert here this valuable frag-
ment entire, not as a pattern for youth to imitate;
our age, enervated by pleaſures and luxury, not being
any

any longer capable of ſo manly and vigorous an education, but that I might exhort them to follow it at leaſt at a diſtance, to enure themſelves to labour betimes, to make ſome advantage of their early years, to ſet a value upon the friendſhip of men of learning, and not to look upon the time as loſt, which is ſpent upon Greek authors, but to be fully perſuaded, that by ſuch ſtudies they may be enabled to do honour to their country, to fill the higheſt poſts with credit and reputation, and to revive thoſe noble ſentiments [*p*] of geroſity and diſintereſtedneſs, which are now ſcarce heard of but in books and ancient hiſtory.

They were ſenſible in thoſe times, that whatever had a tendency towards carrying the ſciences to perfection, contributed alſo to the ſplendor and glory of the ſtate; and that no one could be truly learned, without a thorough knowledge of the Greek tongue.

And indeed how was it that the Romans came to carry all the arts, and the Latin tongue itſelf, to the perfection they had attained in the age of Auguſtus, and by that means to procure a no leſs ſolid and laſting glory to their empire, than they had gained by their conqueſts, but by the ſtudy of the Greek tongue?

Terence was the firſt who attempted to introduce every grace and delicacy into the Roman language, which till then had lain rough and barbarous; and he ſucceeded ſo well in the comedies he wrote, which were all copied from the Greek poet Menander, that they were judged to be compoſitions worthy of Lælius and Scipio, who were then in the higheſt reputation for wit and politeneſs, and aſcribed to them by the public. In my opinion we may fix the riſe of the good taſte among the Romans to this epocha, who began to be aſhamed of the approbation they had given the coarſe performances of Ennius and Pacu-

[*p*] The ſame manuſcript relates a noble action of this Henry de Meſmes, who refuſed a conſiderable place offered him by the king, and by that generous refuſal kept the perſon in it, who had till then poſſeſſed it, and towards whom the king had conceived ſome diſlike.

vius, [q] and of the too great patience with which they had heard the frigid jokes of Plautus.

It was very near the ſame time [r] that three deputies from Athens to Rome, upon public buſineſs, raiſed ſo great an admiration of their eloquence, and inſpired the Roman youth with ſo great a deſire of knowledge, that every other pleaſure and exerciſe were in a manner ſuſpended, and ſtudy became the reigning paſſion. It was carried ſo far, that Cato the cenſor began to fear, leſt the Roman youth ſhould turn their whole application that way, and *quit the glory of arms and action for the honour of knowledge and eloquence.* But Plutarch immediately adds, that experience ſoon taught them the contrary, and that the city of Rome was never ſo flouriſhing, nor its empire ſo great, as when learning and the ſciences were had in honour and credit.

The interval from thence to Tully, which was about fourſcore years, ſerved to ripen, as I may ſay, the ſpirit of the Romans, by the ſerious application they gave to the ſtudy of the Greek tongue, and enabled them to produce that fruitful harveſt of excellent writings in every kind, which has enriched all ſucceeding ages. Greece was then the uſual ſchool of the greateſt geniuſes of Rome, who ſtrove to arrive at perfection in arts, and preſerved its reputation for ſome time under the emperors. Though Cicero had gained univerſal applauſe by his firſt orations, he found that ſomething was ſtill wanting to complete his eloquence; and though already a famous orator at Rome, he was not aſhamed to become again the diſciple of the Grecian rhetoricians and philoſophers, under whom he had ſtudied in his youth. [s] Athens, which till then had been looked upon as the ſeat of ſcience, and the capital of the whole world for eloquence, ſaw at the

[q] At noſtri proavi Plautinos & numeros &
Laudavere ſales, nimium patienter utrumque,
Ne dicam ſtulte, mirati.
Horat. de Art. Poet.

[r] Carneades, Critolaus, & Diogenes. Lib. 2. de Orat. n. 155.

[s] Plut. in the life of Cicero.

ſame

ſame time with grief and admiration, that this young Roman was going, [*t*] by a new kind of conqueſt, to raviſh from them the remains of their ancient glory, and to enrich Italy with the ſpoils of Greece.

The caſe will be the ſame in all ages. Whoever ſhall aſpire to the reputation of being learned, will be obliged to travel, as I may ſay, a long time among the Greeks. Greece has always been, and always will be, the ſource of good taſte. It is from thence we muſt derive every branch of our knowledge, if we will take it from the original. Eloquence, poetry, hiſtory, philoſophy, and phyſics, were all formed, and moſt of them carried to perfection in Greece; and it is thither we muſt go in our ſearch after them.

There is but one thing to be objected to what I have urged, which is, that the advantage we have of tranſlations enables us to diſpenſe with the originals. But I do not think this anſwer can ſatisfy any reaſonable man.

For firſt, as to taſte, there is no verſion, at leaſt no Latin one, that gives all the graces and delicacy of the Greek authors. Nor indeed is it poſſible, eſpecially in a long work, that a tranſlator ſhould transfuſe all the beauties of his author into his own performance: and thus we conſtantly find abundance of beautiful thoughts languid, maimed, and disfigured in works of this nature. Such copies, void of all life and ſpirit, are no more like their originals, than a ſkeleton is like a living man.

Homer himſelf, who is ſo judicious, harmonious, and ſublime, becomes childiſh, inſipid, and inſupportably low, when turned into Latin, word for word, as St. Jerom has rightly obſerved [*u*]. We need but

[*t*] Cæſar ſaid of Tully, Non ſolum principem atque inventorem copiæ fuiſſe, ſed etiam bene meritum de populi Romani nomine & dignitate. Quo enim uno vincebamur à victa Græcia, adds Brutus, id aut ereptum illis eſt, aut certe nobis cum illis communicatum. Brut. n. 254.

[*u*] Quod ſi cui non videatur linguæ gratiam interpretatione mutari, Homerum ad verbum exprimat in Latinum. Plus aliquid dicam: eundem in ſua lingua proſæ verbis interpretetur. Videbit ordinem ridiculum, & poetam eloquentiſſimum vix loquentem. S. Hieron. Præfat. Chronic.

open the book to be convinced of it; and I shall give but one or two instances.

Longinus, in his treatise of the sublime, to shew how much the poet, in describing the character of an hero, is an hero himself, produces the passage of the Iliad, where Ajax, in despair of signalizing his courage amidst the thick darkness, which on a sudden had overspread the whole army of the Greeks, cries out for day, that at least he might die in a manner becoming the greatness of his mind.

[x] Ζεῦ πάτερ, ἀλλὰ σὺ ῥῦσαι ὑπ' ἠέρος υἷας Ἀχαιῶν·
Ποίησον δ' αἴθρην, δὸς δ' ὀφθαλμοῖσιν ἰδέσθαι·
Ἐν δὲ φάει κὴν ὄλεσσον, ἐπεί νύ τοι εὔαδεν ὥτως.

———Lord of earth and air,
Oh King, oh Father! hear my humble pray'r:
Dispel this cloud, the light of heav'n restore;
Give me to see, and Ajax asks no more;
If Greece must perish, we thy will obey,
But let us perish in the face of day. POPE.

Jupiter pater, sed tu libera à caligine filios Achivorum atque serenitatem, atque oculis videre: inque luce etiam perde (nos) quandoquidem tibi placuit ita.

Do we find ourselves much affected by this version? That of M. Despreaux is far different;

Grand Dieu, chasse la nuit qui nous, couvre les yeux,
Et combats contre nous à la clarté des cieux.

And yet here the last verse does not give all the beauty and force of the Greek, Ἐν δὲ φάει κὴν ὄλεσσον. It does not say, *Fight against us*, but *destroy us, if it be your pleasure, provided it be in open day.* Ajax was not afraid of dying, provided he could die in a glorious manner, in signalizing himself by some great action.

The same Longinus, among other instances of the sublime, in which, as he observes, Homer principally excelled, quotes this passage of the Iliad, [y] where the poet describes the battle of the gods.

[x] Iliad. lib. xvii. ver. 645. [y] Lib. xx. ver. 61.

L'enfer

L'enfer s'emeut au bruit de Neptune en furie.
Pluton ſort de ſon trône, il palit, il s'écrie :
Il a peur que ce Dieu, dans cet affreux ſejour,
D'un coup de ſon trident ne faſſe entrer le jour,
Et par le centre ouvert de la terre ebranlée,
Ne faſſe voir du Styx la rive déſolée :
Ne découvre aux vivans cet empire odieux,
Abhorré des mortels, & craint même des dieux.

" [z] Above, the Sire of gods his thunder rolls,
" And peals on peals redoubled rend the poles.
" Beneath, ſtern Neptune ſhakes the ſolid ground,
" The foreſts wave, the mountains nod around :
" Through all their ſummits tremble Ida's woods,
" And from their ſources boil her hundred floods.
" Troy's turrets totter on the rocking plain,
" And the toſs'd navies beat the heaving main.
" Deep in the diſmal regions of the dead,
" Th'infernal monarch rear'd his horrid head,
" Leap'd from his throne, leſt Neptune's arms
" ſhould lay
" His dark dominions open to the day :
" And pour in light on Pluto's drear abodes,
" Abhorr'd by men, and dreadful ev'n to gods.
" Such war th' immortals wage ; ſuch horrors rend
" The world's vaſt concave, when the gods con-
" tend." POPE.

I queſtion whether Homer himſelf would diſapprove of verſes ſo harmonious and grand. But what would he think of the following tranſlation, which notwithſtanding is very exact ?

Timuit vero ſubtus rex inferorum Pluto.
Territus autem ex throno deſiluit, & clamavit, ne ei deſuper
Terram reſcinderet Neptunus quaſſator terræ,
Domus autem (ipſius) mortalibus & immortalibus apparerent,
Horrendæ, ſqualidæ, quaſque horrent dii etiam.

[z] Il. xx.

Would one think it was the ſame man that was ſpeaking, and that Homer could be ſo different from himſelf? Would Longinus, upon reading this verſion, have cried out in the manner he has done? "See, "my dear Terentianus, earth opened to its centre, "hell ready to diſcloſe itſelf, and the whole machine "of the world upon the point of being overturned "and deſtroyed; to ſhew that in this combat heaven "and hell, things mortal and immortal, were all "engaged as well as the gods, and nature itſelf in "danger."

Let us now take a view of ſome plainer paſſage in proſe, where the Latin does not expreſs the Greek as it ſhould do. [z] St. Chryſoſtom, in one of his homilies to the people of Antioch, obſerves, that it is the peculiar effect of God's goodneſs to annex certain pleaſures to neceſſity and toil, which often the rich cannot purchaſe with all their ſilver and gold. After having mentioned eating and drinking, which are moſt grateful to the hungry and thirſty, he goes on, "A "rich man ſtretched on a bed of down, ſhall ſeek for "reſt, but in vain; ſleep ſeems to fly from him, and "refuſes to cloſe his eye-lids in the ſtilleſt night. "Whereas, the poor, who has laboured all the day, "no ſooner throws his wearied limbs upon the bed, "than he ſinks into a ſweet and gentle ſleep; a ſleep "that's ſound and uninterrupted, the juſt recompence "of his long toil;" ἄθροον, καὶ ἡδὺν, καὶ γνήσιον τὸν ὕπνον ἐδέξατο. Theſe words are thus tranſlated in the Latin, *integrum, & ſuavem, & legitimum ſomnum ſuſcipit.* I know not whether I am in the wrong, but in my opinion there is a great beauty, and a peculiar energy in the word ἄθροος, which is not eaſily to be expreſſed in our language. It ſignifies, *Denſus, ſtipatus, acervatim congeſtus, derepente & uno velut ictu totus ingruens.* The poor man's ſleep does not come ſlowly on, nor ſtand in need of art and machines to procure it: it is St. Chryſoſtom's term for the rich, πολλὰ μηχανώμενοι; it is ſpeedy, cloſe, and compact, and, as

[z] Hom 2. ad pop. Antioch.

we ſay, all of a piece. There's no time loſt for it, all is employed. Cares, uneaſineſſes, and indigeſtion diſturb him not a moment. Now does the word *integer*, which the Latin verſion has inſtead of *denſus*, *ſtipatus*, give the ſenſe of the Greek, or expreſs the beauty of the thought?

But though we ſhould confine ourſelves only to facts related by the ancients, and thoughts barely rendered with fidelity and exactneſs, are we ſure of always meeting with this advantage in the tranſlations? To how great abſurdities ſhould we be expoſed, were we to quote the Greek authors, upon the credit of the moſt conſiderable printers or tranſlators?

There are numberleſs miſtakes of the preſs, which a very ſlight acquaintance with the Greek tongue would ſoon enable us to correct. [*a*] A tranſlation of Ælian, in a paſſage of his Variæ Hiſtoriæ, where he is drawing the character of the moſt eminent men in Greece, makes him ſay, that they were all great liars; *Omnium Græcorum clariſſimi præſtantiſſimique viri per totam vitam in extrema* MENDACITATE *verſati ſunt.* Where we ſhould read *mendicitate*, πενέσατοι. [*a*] Another verſion makes Ariſtotle ſay, that the manners of the father and mother are a rule of phyſiognomy, whereby to judge of their children. *Quidam autem ex moribus à parentibus, &c.* for *ex moribus apparentibus*, Ἐκ τῶν ἐπιφαινομένων ἠθῶν. What ſenſe can we put upon this paſſage in Plato's dialogue, called Io? [*c*] *Muſa* MINIME *afflatos ipſa facit. Per hos* MINIME *afflatos alii afflantur. Boni poëtæ non ex arte, ſed* MINIME *afflati pulchra poëmata dicunt.* The Greek word ἔνθεος, which ſignifies *numine afflatus*, ſhews that the compoſitor had *numine* in his copy, for which he has thrice put *minimè*.

The knowledge of the Greek ſyntax would prevent other faults. This verſe in Homer, [*d*] Αὐτὰρ ἔγωγε λίσσομ' Ἀχιλλῆϊ μεθέμεν χόλον, is thus tranſlated in the Latin, *ſed ego precabor Achillem deponere iram.* Yet it

[*a*] Ed. Baſil. an. 1555. p. 431.
[*b*] Ariſt. de phyſ. ed. Paris 1629. p. 1169.
[*c*] Edit. Lat. Baſil. an. 1561.
[*d*] Iliad. lib. 1. ver. 282.

is certain Ἀχιλλῆϊ is not governed by λίσσομαι, which always requires an accuſative, but relates to μεθέμεν χόλον. *At ego ſupplex rogo te, ut in gratiam Achillis dimittas iram*; or rather, *ut iram contra Achillem tuam dimittas.*

But theſe faults are too nice; we may find ſtill groſſer. What [*e*] F. Vavaſſeur the Jeſuit charges upon his friend F. Rapin, of the ſame ſociety, is ſcarce credible. The latter, in his [*f*] reflections upon Ariſtotle's poetry, tells us this ſtory concerning Homer. Speaking of a paſſage in the firſt book of the Iliad, "It was from this original, ſays he, that "Euphranor of old formed his idea of painting the "image of Jupiter. For, to ſucceed the better in it, "he went to Athens to conſult a profeſſor, who read "Homer to his ſcholars, and upon the deſcription of "a Jupiter with black brows, a front covered with "clouds, and an head ſurrounded with all that is "moſt terribly majeſtic, the painter drew a pic-"ture, which was afterwards the admiration of his "age, as writes Apion the grammarian." [*g*] Euſtathius, from whom this ſtory is taken, ſays that the painter left the profeſſor, full of the idea which the explication of this paſſage of Homer had raiſed in his mind, and immediately traced out the image of Jupiter, Καὶ ἀπιὼν ἔγραψε, *Et egreſſus pinxit.* Inſtead of this, F. Rapin changes the participle ἀπιὼν into the proper name *Apion*, and explains ἔγραψεν by *ſcripſit.* This miſtake has been corrected in a later edition.

I cannot imagine why proper names ſhould be ſo frequently miſuſed by interpreters. The two following verſes of Heſiod, quoted by Plutarch, in the ninth book of his table-talk, queſt. 15.

Ἕλληνος δ' ἐγένοντο θεμιστοπόλοι βασιλῆες.
Δῶρός τε, Ξοῦθός τε, καὶ Αἴολος ἱππιοχάρμης.

Which ſignify that *to Hellen were born three ſons, all kings, adminiſtering juſtice to the people, namely Dorus,*

[*e*] In his remarks upon F. Rapin's reflections.

[*f*] Art. 28.

[*g*] Euſtath. in Hom. tom. i. fol. 345.

Xuthus,

Xuthus, and Æolus a brave horſeman, are thus tranſlated by Amiot.

Les rois des Grecs, Xuthus le Dorien,
Hippiocharme auſſi Æolien.

The kings of the Greeks, Xuthus the Dorian, and Hippiocharmes the Æolian; where we ſee that of the three brothers he has made but two, and diſfigures their names in an aſtoniſhing manner.

This miſtake puts me in mind of another almoſt of the ſame kind, which I remember to have ſeen in an old tranſlation of Diodorus Siculus, where the Greek word ὄγδοος, which ſignifies the eighth, is tranſlated as the proper name of a king, who, according to the tranſlator, was called *Ogdous*.

M. Boileau, in his remarks upon the critic on Homer and the ancients, points out abundance of ſuch overſights, which his adverſary, though in other reſpects a very eſtimable writer, had fallen into, thro' reading the Greek authors only in the Latin tranſlations.

And will any one, who has the leaſt regard for his reputation, venture after this upon quoting any paſſage from the Greek authors, without underſtanding their language? Or will he not expoſe himſelf to adopting the groſſeſt miſtakes, if he relies only upon the tranſlators?

This raſhneſs becomes the more dangerous and blameable, when the ſubject treated of is a matter of religion, or doctrine, where often a word, and ſometimes even a letter is deciſive.

The learned interpreter [*h*], who has tranſlated St. Chryſoſtom's homilies upon St. Paul's epiſtle to the Epheſians, in explaining the following paſſage, Ἐν τοῖς ἄλλοις καιροῖς ἀδὲ κωθαροὶ πολλάκις ὄντες προσέρχεσθε· ἐν δὲ τῷ Πάσχα, κἂν ᾖ τι τέλολμημένον ὑμῖν, προσίτε, by taking away a comma, which ſhould be placed after ἀδὲ, gives it a ſenſe directly oppoſite to St. Chryſoſtom's meaning. [*i*] *In aliis temporibus, cum* NE *mundi quidem*

[*h*] Gentianus Hervetus. [*i*] Homil. 3. in cap. 1.

ſitis,

ſitis, acceditis; in paſchate autem, etiamſi aliquod ſcelus à vobis ſit admiſſum, acceditis: That is, "At other "times, even when you are not clean, you come (to "the communion;) and at Eaſter, though you have "committed a conſiderable crime, you venture alſo "to come." This is ſcarce ſenſe, and is very different from the meaning of the text, which is, *In aliis temporibus ſæpe, cum mundi ſitis,* NON *acceditis: in paſchate autem, cum ſcelus à vobis admiſſum eſt, acceditis:* That is, "At other times, though you are prepared, "you frequently abſtain from communicating; but "at Eaſter you communicate, though after the com-"miſſion of ſome crime." It is thus [*k*] M. Arnauld, doctor of the Sorbonne, renders this paſſage in his book, entitled, *Tradition de l'Egliſe ſur la penitence & ſur la communion.* And we may learn from this inſtance, of what moment it is to conſult the originals, and not rely upon the credit of tranſlators.

It muſt be owned, (and this reflection alone is ſufficient to demonſtrate the neceſſity of underſtanding the Greek tongue) that it is impoſſible ſeriouſly to enter upon the ſtudy of divinity without the aſſiſtance of that language. Can any one defend the truth againſt heretics, without uſing the arms, which the Greek fathers furniſh us with againſt them? May we not find ourſelves abſolutely puzled with a paſſage in the New Teſtament, where the meaning of the vulgate, which is ſometimes doubtful and uncertain, ſtands in need of being fixed by the original text? In a word, are there not abundance of difficulties, which are not to be got over any other way?

The word προσκυνεῖν, uſed by the fathers of the ſecond council of Nice, to ſignify the worſhip which might be paid to images, is very different from λατρεύειν, which the ſacred and eccleſiaſtical authors confine to the ſupreme worſhip and homage due only to God: the firſt of theſe words, I ſay, would not have induced the biſhops of France and Germany to have made ſo violent an oppoſition in the council of Franc-

[*k*] Page 180.

fort,

fort, if in thoſe ages of ignorance the Greek language had been better known, or they could have read the acts of that council of Nice in the original tongue.

It is diſputed among divines, whether, during the firſt ſeven centuries, abſolution was immediately given after the confeſſion of ſuch ſins as were ſubject to canonical penance, or not till after the ſatisfaction was made. And in this queſtion, the caſe of urgent neceſſity is excluded. The writers in favour of the firſt opinion, amongſt other proofs, produce a paſſage from the eccleſiaſtical hiſtory of Sozomen [*l*], where, according both to the verſions of Chriſtophorſon and Valeſius, we read, in ſpeaking of the penitentiary of the church of Conſtantinople, that after having impoſed penance upon thoſe who had confeſſed, he gave them abſolution, and charged them to perform the penance afterwards. *Abſolvebat confitentes, à ſe ipſis pœnas criminum exacturos.* But the Greek participle, aoriſt, decides the queſtion, and ſhews that he did not give abſolution, till after penance had been performed; ἀπέλυε, παρὰ σφῶν αὐτῶν τὴν δίκην εἰσπραξαμένους, *dimittebat, cum à ſe ipſis meritas pœnas exegiſſent.* It is thus the learned father Petavius tranſlates this paſſage, in his notes upon St. Epiphanius [*m*], and Valeſius is obliged in his remarks to ſubſtitute the future εἰσπραξομένους for the aoriſt, without any reaſon brought to authoriſe the alteration. Without knowing the Greek tongue, how ſhould we get over ſuch difficulties as theſe?

The different interpretation of certain Greek words, in the decree of the council of Florence for the reunion of the Greek and Latin churches, has occaſioned likeways a very famous diſpute. After mentioning the Pope's prerogatives, and ſaying that he has received a full power from JESUS CHRIST, the council adds, Καθ' ὃν τρόπον καὶ ἐν τοῖς πρακτικοῖς τῶν οἰκουμενικῶν συνόδων, καὶ ἐν τοῖς ἱεροῖς κανόσι διαλαμβάνεται. The difficulty lies in knowing, whether the firſt words καθ' ὃν τρόπον

[*l*] Lib. 7. cap. 16. [*m*] Ad hæreſ. 59. p. 241.

reſtrain

reſtrain the Pope's power to the limits expreſſed in the councils and ſacred canons, as the Greeks underſtood them, and the church of France ſtill underſtand them; or whether they only confirm the Pope's prerogatives by the authority of the councils and ſacred canons; in ſhort, whether they ſhould be tranſlated, QUEMADMODUM ETIAM *in geſtis œcumenicorum Conciliorum & in ſacris Canonibus continetur*; or, as [n] M. de Launoy has tranſlated them, JUXTA EUM MODUM *qui & in geſtis œcumenicorum Conciliorum & in ſacris Canonibus continetur.* It is very unbecoming a divine to ſtop ſhort in ſuch queſtions as theſe, for want of having ſpent ſome time in ſtudying the Greek tongue.

I have been ſomewhat large upon this article, as I thought it of very great moment both to maſters and ſcholars. The generality of fathers look upon the time as abſolutely loſt, which their children are obliged to ſpend in this ſtudy, and are very willing to ſpare them the pains which they think equally troubleſome and uſeleſs. They too learnt Greek, they ſay, when they were boys, but have retained nothing of it. This is the common language, which ſhews plain enough that it was not a great deal which they forgot. It is the duty of profeſſors to ſtrive againſt this bad taſte, which is grown very prevalent, and to uſe their utmoſt efforts in withſtanding the force of a torrent, which has already almoſt borne down all before it. To this end they ſhould be thoroughly convinced, that the care they take in teaching this language is an eſſential part of their duty. In ſhort, the univerſity ſhould look upon themſelves as reſponſible to the public for this precious depoſite entruſted to them, and as charged with preſerving a glory to France, of which neighbouring nations ſeem inclined to deprive us. And happily the king's bounty, which has made the univerſity independent of the caprice of parents, by ſecuring to it an handſome revenue out of the poſt-office, which is its antient patrimony, has thereby

[n] Epiſt. Laun. edit. Anglic. p. 295.

enabled

enabled it more than ever to make the ſtudy of languages and ſciences flouriſh.

Admitting then the ſtudy of the Greek tongue to be both uſeful and neceſſary, we are now to enquire into the proper method of inſtructing boys in it.

ARTICLE THE SECOND.

Of the METHOD *to be taken in teaching the* GREEK TONGUE.

BEFORE I lay down any rule upon this ſubject, I think it proper to inform ſuch as are deſirous of learning Greek, that it is the eaſieſt and ſhorteſt of all the ſtudies that are taught at ſchool, the moſt ſure of ſucceſs, and where I have ſeldom obſerved any to fail, who have given their minds to it. What uſually diſcourages both maſters and ſcholars, is a notion that the attempt is very long, and very laborious. But the experience of the contrary ought to have removed this prejudice. One ſingle hour, daily ſet apart for this purpoſe, is enough to give youth of a tolerable capacity a competent knowledge of this language, before they leave ſchool. We ſee in ſeveral ſchools boys that are learning rhetoric, able to give an account, ſome of them of a conſiderable number of Demoſthenes's orations, others of five or ſix of Plutarch's lives, others of Homer's Iliad or Odyſſey, and ſometimes of both together. And when once they are advanced ſo far, there is no Greek author they need be afraid of reading.

The cuſtom of ſeveral colleges in placing the whole of this ſtudy in the making of Greek exerciſes, has doubtleſs occaſioned the almoſt general diſtaſte and averſion for Greek which formerly prevailed. The univerſity is very ſenſible, that as the uſe of that tongue is now reduced to the underſtanding of authors, without our having ſcarce ever an occaſion to write or ſpeak it, the boys ſhould principally apply themſelves to tranſlation.

The

The firſt care of the maſter is to teach them to read Greek well, to accuſtom them directly to the pronunciation always uſed by the univerſity, and ſo earneſtly recommended by the learned. I mean that which teaches them to pronounce as they write, and does not lay them under a neceſſity of taking in the aſſiſtance of the eyes as well as the ears, to underſtand what others read.

When they have made ſome little progreſs, they ſhould be taught to write Greek neatly and correctly, to diſtinguiſh the different figures of the letters, ſyllables, their connexions, and abbreviations; and to this end the moſt beautiful editions ſhould be ſet before them, and if there was opportunity, they ſhould be allowed a ſight of the ancient manuſcripts in the libraries, which ſometimes ſurpaſs the moſt finiſhed printed copies in beauty. This may be done by way of diverſion, and will be of great advantage afterwards. I have ſeen young perſons take a pleaſure in it, which has been followed with admirable ſucceſs.

When they have learnt to read tolerably well, they muſt be taught the grammar. This ſhould be ſhort, clear, and in their own tongue, as deſigned for children who have made no great progreſs in the Latin. That which is uſed in moſt of the ſchools of the univerſity is a very good one. I could only wiſh that it was printed in larger and better characters. A beautiful edition, which ſtrikes the eye, wins upon the mind, and by that innocent charm, invites to the reading of it. Maſters will eaſily diſtinguiſh what part of the grammar ſhould firſt be taught, and what reſerved for riper years.

They cannot too much inſiſt in the firſt ſetting out, upon the rudiments, the declenſions, and conjugations. Children ſhould be broke by uſe to the formation of tenſes, and ſhould rehearſe them ſometimes as they ſtand in their natural order, and ſometimes by tracing them backward; and ſhould always give a reaſon for the different changes in them, with the application of the rules.

If

If they are not very young, and have made ſome progreſs in the Latin, this exerciſe cannot take up above two or three months time; after which they may be taught to explain St. Luke's goſpel; but muſt proceed at firſt by very ſlow degrees, and be kept long to a frequent repetition of the rudiments. If they are put into Greek in the ſixth (or loweſt) claſs, as I think they conveniently may, that firſt year ſhould be wholly ſet aſide for teaching them the rudiments, except that towards the end of the year they may be made to explain ſome fables of Æſop, by way of encouragement. The ſame method ſhould be continued in the fifth claſs, and they ſhould be made often to repeat what they had learnt in the ſixth, but with ſome additional variety to prevent diſguſt. And half an hour every day employed upon this ſtudy I think will be enough for the two firſt years.

When thus inſtructed, they will find no difficulty in explaining St. Luke's goſpel, or the Acts of the Apoſtles, in whole or in part, by that time they enter into the fourth claſs. And ſome dialogues of Lucian, and certain ſelect paſſages taken either from Herodotus or Xenophon's Cyropædia, with ſome pieces of Iſocrates, will find a place in the third.

As the difficulty of the Greek tongue conſiſts principally in the multitude of words it abounds with, and which it requires only a memory to retain, that boys ſeldom want, 'tis a very good method to make them learn the Greek roots put into French verſe, and to make them quote them at every word they ſee. This book may be divided into two parts, the firſt to be learnt in the fourth claſs, and the other in the third, and the whole to be repeated in the ſecond and firſt. This exerciſe, which will not be very burdenſome, will make the underſtanding of authors ſurpriſingly eaſy to them, and ſupply the place of a long habit, which requires a great deal of time and pains. And it muſt be remembered, as they go along, to point out to them the etymologies of ſuch Latin and French words, as are derived from the Greek.

In the ſecond claſs they may be put upon reading ſome books of Homer, or certain extracts from Plutarch's lives. I ſhould rather incline to Homer, not only as he is more eaſy and beſt ſuited to the capacity of the boys, but as it is proper at this time to give them a taſte of the Greek poetry, and ſome notion of ſo ancient and excellent a poet; and it does not ſeem reaſonable, as they have Virgil before them in almoſt every claſs, that the original from whence he has drawn his moſt conſiderable beauties, ſhould remain unknown. All that there is to fear, is, leſt the boys being puzzled at firſt with the novelty of the language and dialects, and more ſenſible of the difficulties than the beauties of the poet, ſhould take up a diſtaſte for him and deſpiſe him, which in point of ſtudy I ſhould think a great misfortune. But this evil may eaſily be prevented by the ſkill and prudence of the maſter.

Plutarch's lives may uſefully and agreeably employ the moſt ſtudious in rhetoric. They have a peculiar right to the orations of Demoſthenes, the moſt perfect maſter in his art. And in this claſs we may endeavour to improve their taſte, by laying before them ſelect paſſages from ſome other Greek writers of antiquity, as well orators, as hiſtorians or poets.

Such as have made ſome progreſs in this language, ſhould not abſolutely lay aſide the ſtudy of it during their courſe of philoſophy, but ſhould ſet apart ſome time peculiarly to it. And indeed what notion can they have of Ariſtotle, or of Plato, the moſt valuable of the ancient philoſophers, unleſs they acquire it in this claſs? Beſides, ſo long an interruption would make them forget a part of what they had learnt; as is the caſe with regard to all languages, when totally neglected.

I muſt own (for in all caſes we ſhould be ſincere) there is one great obſtacle in the claſſes to the progreſs which boys might make in the knowledge of the Greek tongue. If a maſter was allowed to follow his own inclination and deſire, he would go on apace with

with ſome of the ſcholars who have a greater capacity and eagerneſs for their ſtudies than the reſt of the claſs; but then all the reſt would lag behind, and not be able to keep up with them in the race. The maſter therefore, who knows what he owes to them all, is under a neceſſity of taking a kind of middle courſe, which is ſuited, as much as may be, to the different geniuſes of his ſcholars. This is a rule which ſhould be inviolably obſerved by all perſons whatſoever, who have the direction of others. A guide, [o] ſhepherd, preceptor, and ſpiritual paſtor, ought all to conform to it. Private perſons may ſuffer by it, but the public is the gainer; and it would be to ſubvert all order to act otherwiſe.

Is there then no remedy for this inconvenience? I know that in ſome colleges of the univerſity, the profeſſors, zealous for the progreſs of their ſcholars, keep with them after the ſchool hours thoſe who are ſo inclined, and thereby put them forward without hindering the reſt. But I dare not propoſe an example of ſuch perfection, which in my opinion is rather to be admired than followed, and may be prejudicial to the health of the profeſſors, which they ſhould be very careful of, though without making themſelves ſlaves to it.

I have ſeen another way practiſed with ſucceſs, tho' not without its inconveniencies (for that is not to be expected) but it has alſo great advantages. The firſt quarter of an hour in the claſs is taken up in ſaying leſſons, and immediately after that, Greek is explained for half an hour to the body of the claſs. During this time the beſt ſcholars have continued in their chamber, where a private maſter, who was not tied down by the difference of age and capacity, gave them inſtructions in proportion to their abilities. This me-

[o] . . . . . My Lord knoweth that the children are tender, and the flocks and herds with young are with me, and if men ſhould over-drive them one day, all the flock will die. . . . I will lead on ſoftly, according as the cattle that goeth before me, and the children be able to endure, Gen. xxxiii. 13, 14.

thod was taken only with the penſioners, who boarded in the college; but ſome of the town boys might have been included. And by this means I have known ſeveral make a conſiderable progreſs in a very little time

The order of the claſſes, which I could not break through, has carried me a little from my ſubject: but I ſhall now return to it.

As the Greek tongue has a much greater conformity with ours, both as to turn and phraſe, than with the Latin, learned perſons have been of opinion, that it would be moſt proper for the boys to tranſlate Greek into French. The cuſtom of turning Greek into Latin word for word, may have alſo its advantage, at leaſt with beginners. But they ſhould never be allowed interlineary interpretations, which are of no other uſe than to accuſtom the mind to indolence and neglect, by preſenting the work already done, and leave nothing to pains or reflection. I queſtion whether it would not be of advantage, to give them only the pure Greek text. For then, if any difficulty offered, they would be obliged to try of themſelves to ſurmount it; whereas, if there is a verſion on the ſide, the mind being naturally diſpoſed to be idle, the eyes, as holding intelligence with it, ſtrait turn thither, to ſpare it from taking pains. This is uſual even with perſons of a more advanced age, and experience ſhews us but too convincingly how very difficult it is to reſiſt this temptation.

It may be aſked, whether it is moſt proper for the boys to prepare themſelves for their leſſons before they come to ſchool, by looking out for the words whoſe meaning they do not know; or whether the maſter, after having explained the text to them, may content himſelf with making them give an account of what he has ſaid to them. For my own part, without condemning thoſe who differ from me, I ſhould prefer the latter method for the firſt years, as the other, in my opinion, induces a great loſs of time, of which one cannot be too ſparing at an age when every moment

ment is precious. But afterwards it may not be amiſs that they come into the claſs prepared for what is to be explained to them. When they are in the higher claſſes, as in rhetoric, it is an excellent method with reſpect to thoſe who are of capacity for it, and who are made to take pains in private after the manner I have mentioned, to accuſtom them to get their leſſons by themſelves, and after certain days to lay before their maſters ſuch difficulties, as they have met with. By this they become more attentive to what they are upon, they are obliged to exerciſe their underſtandings, and are inſenſibly led on to what ſhould be the end of their inſtructions, the being able to ſtudy alone, and without aſſiſtance.

I have obſerved, that the univerſity was in the right to ſubſtitute the explication of Greek authors in the place of making themes; but I did not mean that I would have compoſition to be wholly ſet aſide. It has its advantages, which ſhould not be neglected. It makes the boys more exact, obliges them to an application of their rules, accuſtoms them to write correctly, makes them better acquainted with the Greek, and gives them a more thorough inſight into the genius of the language. They ſhould therefore in the third and following claſſes from time to time be put upon this exerciſe, and to this end ſhould learn the rules of ſyntax peculiar to this language, which are very few.

They ſhould likewiſe have ſome knowledge of accents. For though they are of modern inſtitution, and were not uſed by the old Greeks, as may be proved from inſcriptions, and the moſt ancient manuſcripts, they are notwithſtanding of great advantage in the explication of authors, the accent alone often diſtinguiſhing the different tenſes of verbs, and the different ſignification of words. But care muſt be taken in the pronunciation not to confound the accent with quantity; for this would entirely ſpoil the harmony, which notwithſtanding makes one of the principal beauties of this language. The accent

points out to us when to raiſe or lower the voice; and quantity to ſtop more or leſs upon the ſyllables. A little attention and exactneſs at firſt would render this manner of pronunciation eaſy. The knowledge of the accents is not a matter of great labour, and is often too much neglected even by the learned.

I ſhould not forget to take notice, that it is very uſeful to make the boys get by heart certain ſelect paſſages out of the Greek authors, and eſpecially the poets. What I have already related of a young gentleman of quality, who, upon leaving ſchool could repeat all Homer entirely, ſhews us that this cuſtom was formerly much practiſed in the univerſity. To ſum up all in a few words, I would have the eyes, the ears, the tongue, the hand, the memory, the underſtanding, be all employed in leading youth to the knowledge of Greek.

When they begin to be a little acquainted with it by the reading of authors, they muſt be made to obſerve carefully the phraſe, the turn, and genius, the harmony of the cadence, and above all, the admirable copiouſneſs of this language, which by the derivation and compoſition of words multiplies itſelf almoſt *ad infinitum*, and gives a prodigious variety to diſcourſe. It is an advantage peculiar to it, and which I think was never diſputed by any body but Tully. [*p*] That Roman, who was fond of his own tongue to a degree of jealouſy, takes pains in ſeveral paſſages of his works to cry it up beyond the Greek, even for abundance and richneſs of expreſſions, and pretends, againſt evidence and the common opinion of all the learned of his time, that the Latin tongue is not only not inferior, but far ſuperior to the Greek in this point. The proof he brings for it is, that the Greeks have

[*p*] Ita ſentio, & ſæpe diſſerui, Latinam linguam non modò non inopem, ut vulgò putarent, ſed locupletiorem etiam eſſe quam Græcam. Lib. 1. de fin. bon. & mal. n. 10.

Sæpe diximus, & quidem cum aliqua querela, non Græcorum modò, ſed etiam eorum qui ſe Græcos magis quàm noſtros haberi volunt, nos non modò non vinci à Græcis verborum copia, ſed eſſe in ea etiam ſuperiores. Ibid. lib. 3. n. 5.

but

but one word, namely πόνος, to signify both *labor* and *dolor*, which are two things very different; as though they had not ὀδύνη, λύπη, ὠδίς, ἄχος, and a great many more, to express *dolor*. He omits not however, after such a proof, to insult Greece with a tone of raillery, as though the point had been absolutely gained; so apt are we to be blinded by passion and prejudice! [q] *O verborum inops interdum*, says he, *quibus abundare te semper putas, Græcia!*

[r] Quintilian is more sincere. In a chapter, where his subject induces him to draw a kind of parallel between the two tongues, upon the occasion of Atticism; he does not scruple to make the Latin tongue equal to the Greek in all other parts of eloquence, but durst not even urge the comparison in point of expressiveness.

He observes first, that the Latin has a much harsher sound, and gives several reasons for it, of which I shall here only produce a few. It wants certain letters, [s] as the *upsilon* and *zeta*, which are extremely soft, and, according to Quintilian, diffuse a kind of chearfulness in discourse, when borrowed to express the Greek words, as in [t] *Zephyri*, *Zopyri*, whereas the

[q] Tuscul. Quæst. lib. 2. n. 35.

[r] Latina mihi facundia, ut inventione, dispositione, consilio, cæteriisque hujus generis artibus similis Græcæ, ac prorsus discipula ejus videtur: ita circa rationem eloquendi vix habere imitationis locum. Quintil. l. 12. c. 10.

[s] It appears from this passage of Quintilian, that the *upsilon* of the Greeks had a middle sound between the *u* and the *i* of the Latins, and that it answered to our French *u*, *Usage, Utile*, or as we pronounce it in the Latin words, *Dominus, Lumen*. But the *u* of the Latins formerly answered to the *ou* of the French, and the *u* of the Greeks, *Dominous, Loumen*. This may be clearly proved from examples. When the Romans had a Greek name to write in Latin characters, they never made use of any other than the simple *u*. Ἐπίκουρος, Epicurus, Πηλούσιον, Pelusium, Bucephalus, Arethusa, Plutarchus, &c. On the other hand, as often as the Greeks wrote a Roman name in Greek letters, they always expressed the *u* simple of the Latins by υ. Τούλλιος, Λούκουλλος. The rule is constant; nor could it be otherwise. For the diphthong *ou* is never found in Latin, the single *u* supplying its place. And when the Latins had a mind to express the sound of the *u* French, they made use of the Greek *upsilon*, as in *Zephyrus, Sylla, Papyrius, Tympanum*.

[t] Quod cùm contingit, nescio quomodo velut hilarior protinus renidet oratio, ut in *Zephyris, Zopyrisque*; quæ si nostris literis scribantur, surdum quiddam & barbarum efficient. Quint. l. 12. c. 10.

Latin letters would form a heavy and groſs noiſe. The ſixth letter of the Latin alphabet F, is [*u*] rather a rough kind of blowing, than an articulate ſound. The ſame may be ſaid of the *v* conſonant, (*ſervus*) inſtead of which he would ſubſtitute the Æolic *digamma*. [*x*] The Latins end many of their words with an *m*, which is a kind of bellowing letter, and is never final among the Greeks, who, inſtead of uſing it, uſe *n*, which is a letter of a very clear and diſtinct ſound, eſpecially at the end of a word, where it is ſeldom found in Latin.

Quintilian then paſſes on to a greater inconvenience of the Latin tongue, [*y*] which is the want of words to expreſs a great many things, which cannot otherwiſe be explained than by the aſſiſtance of a metaphor or circumlocution; and [*z*] Tully himſelf, notwithſtanding his prejudice, is forced to allow it. Even in ſuch matters as fell under a particular denomination, the language was ſo defective as to oblige them often to have recourſe to the ſame terms, and fall into frequent repetitions; [*a*] whereas the Greeks have not only a plenty of words, but idioms very different from one another.

It is not with theſe idioms or dialects of the Greek language, as with the different jargons that are cuſtomary in ſeveral provinces of France, and are no other than a groſs and corrupt way of ſpeaking, and do not deſerve to be called a language. Every dialect was a perfect language in its kind, which took place among certain people, and had its peculiar rules and

[*u*] Penè non humana voce, vel omnino non voce potiùs, inter diſcrimina dentium efflanda eſt. Ibid.

[*x*] Pleraque nos illâ quaſi mugiente literâ claudimus, M, qua nullum Græcè verbum cadit. At illi ν jucundam, & in fine præcipuè quaſi tinnientem, illius loco ponunt, quæ eſt apud nos rariſſima in clauſulis. Quintil. lib. 12. c. 10.

[*y*] His illa potentiora, quòd res plurimæ carent appellationibus, ut eas neceſſe ſit transferre, aut circumire. Ibid.

[*z*] Equidem ſoleo etiam, quod uno Græci, ſi aliter non poſſum, idem pluribus verbis exponere. De fin. bon. & mal. lib. 3. n. 15.

[*a*] Etiam in iis quæ denominata ſunt, ſumma paupertas in eadem nos frequentiſſimè revolvit: at illis non verborum modò, ſed linguarum etiam inter ſe differentium copia eſt. Quintil. l. 12. c. 10.

beauties;

beauties; and which we see were equally used by excellent authors, both in prose and verse, and often were blended all together, yet so as to have one constantly prevailing above the rest in every author. And from hence result that variety and copiousness of turns and expressions, which are so much admired in the Greek language, and are not to be met with in any other.

Amongst these different idioms, [*b*] Atticism, which was properly the language of the Athenians, had infinitely the advantage of all the rest. It was a taste in a manner natural to the climate, and reached no farther. Athens was the only city in Greece, where even the common people had those nice and delicate ears Tully speaks of, [*c*] *Atticorum aures teretes & religiosæ*, so as to be able to find out by a phrase, an expression, or even the sound of the voice, whether the speaker was a stranger or no; [*d*] as in the instance of Theophrastus, which made the orators so scrupulously careful not to let the least word fall from them, which might offend an audience so hard to please.

It is very necessary to make the boys observe, whilst they read the Greek authors, as much as possible, what this Atticism was, of which the ancients so frequently speak, and is more easily to be conceived than defined. Tully very justly takes notice, that it

[*b*] Qualis apud Græcos Atticismos ille redolens Athenarum proprium saporem. Quintil. l. 6. c. 4.

Quid est quòd in iis demum Atticum saporem putent? Ibi demum thymum redolere dicant? . . . Æschines intulit eò studia Athenarum quæ, velut fata quædam cœlo terráque degenerant, saporem illum Atticum peregrino miscuerunt. Ib. l. 12. c. 10.

[*c*] Cic. Orat. n. 27.

[*d*] Tineam Granius obruebat nescio quo sapore vernaculo: ut ego jam non mirer illud Theophrasto accidisse, quod dicitur, cùm percontaretur ex anicula quadam, quanti aliquid venderet, & respondisset illa, atque addidisset, HOSPES, non pote minoris: tulisse eum molestè, se non effugere hospitis speciem, cùm ætatem ageret Athenis, optimèque loqueretur. Omnino (sicut opinor) in nostris est quidam urbanorum, sicut ille Atticorum, sonus. Cic. in Brut. n. 172.

Quomodo & illa Attica anus Theophrastum, hominem alioqui disertissimum, annotata unius affectatione verbi, hospitem dixit: nec alio se id deprehendisse interrogata respondit, quàm quòd nimiùm Attice loqueretur. Quint. l. 8. c. 1.

is not confined to any one ſpecies of eloquence. It is true, it is often ſeen in the ſimple kind, where its proper character is to expreſs the moſt common and trifling things, with a plainneſs, grace, beauty, and delicacy, that are inimitable in any other language. From whence it comes to paſs, as [e] Quintilian has obſerved, that the Greek comedy is infinitely ſuperior to the Latin, as the language is not capable of that grace and elegance, which the Greeks themſelves cannot transfer into any other dialect. And thus how delicate ſoever Terence may appear to us, he ſtill falls far ſhort of the elegance and beauty of Ariſtophanes.

However it muſt be remembered that Atticiſm ſuits as well with the ſublime, as the ſimple and common way of writing. [f] The ſtyle of Demoſthenes is perfectly Attic, as is that of Plato his maſter, and yet nothing can be more ſtrong and lofty. [g] And the ſame may be ſaid of Pericles, whoſe elegance notwithſtanding is conſtantly compared to thunder and lightning. But with this character of force and grandeur, they had all an additional ſweetneſs and charm, which was properly the effect of Atticiſm.

We may therefore apply this term to a diſcourſe where all is natural and ſmooth, nothing is affected, and yet every thing pleaſes; where great and ſmall things are expreſſed with an equal, though different grace; [h] where the taſte however is heightened by a certain

[e] In comœdia maximè claudicamus. . . . Vix levem conſequimur umbram, adeo ut mihi ſermo ipſe Romanus non recipere videatur illam ſolis conceſſam Atticis venerem, quando eam ne Græci quidem in alio genere linguæ obtinuerint. Quintil. l. 10. c. 1.

[f] Quo ne Athenas quidem ipſas, (ſays Cicero) magis credo fuiſſe Atticas. Orat. n. 27.

[g] Si ſolum illud eſt Atticum (eleganter enucleatéque dicere) ne Pericles quidem dixit Atticè. Qui ſi tenui genere uteretur, nunquam ab Ariſtophane poeta fulgurare, tonare, permiſcere Græciam dictus eſſet. Cic. Orat. n. 29.

Quid Pericles? . . . cujus in labris veteres Comici . . . leporem habitaſſe dixerunt, tantamque in eo vim fuiſſe, ut in eorum mentibus, qui audiſſent, quaſi aculeos quoſdam relinqueret. 3. de Orat. n. 138.

[h] Velut ſimplex orationis condimentum, quod ſentitur latente judicio velut palato, excitatque & à tædio defendit orationem. Sanè tamen, ut ſal in cibis paulò liberaliùs aſperſus,

a certain ſalt, a ſecret ſeaſoning, which leaves nothing inſipid, but diſcovering itſelf every where to the reader or hearer, augments his curioſity, and, as I may ſay, excites his thirſt; and to ſum up all in a word, where every thing is well expreſſed; according to Cicero's ſhort definition; [*i*] *Ut bene dicere, id ſit Attice dicere.*

[*k*] It was upon this model the Roman urbanity was formed, which diſallowed of every thing rough, offenſive, or of a foreign taſte, either in the thought, expreſſion, or manner of pronouncing; ſo that it leſs conſiſted in the beauty of each particular phraſe, than in the air of the diſcourſe, and the elegance of the whole, which was particular to the city of Rome, as Atticiſm was to Athens.

Tully excelled in this way more than any other perſon whatſoever; and I queſtion whether any thing in this kind can be found more perfect than his treatiſes *De oratore*, eſpecially the dialogues inſerted in them, which abound with an inimitable grace of elocution, and, as it were, that flower of politeneſs, wherein urbanity principally conſiſts.

We have alſo ſeveral performances of this kind in our own tongue, which are in no reſpect inferior to the ancients; where every thing is expreſſed both with ſpirit and ſimplicity; and a nice and delicate raillery ſeems to have borrowed the language of nature itſelf; where the moſt abſtracted queſtions become plain and evident from the graceful eaſe in which they appear; in fine, where ſubjects merry and ſerious are equally treated with all the ſpirit and dignity of which they are capable.

I hope the reader will excuſe this ſmall digreſſion upon Atticiſm, which ſeems to depart a little from

aſperſus, ſi tamen non ſit immodicus, affert aliquid propriæ voluptatis: ita hi quoque in dicendo ſales habent quiddam quod nobis faciat audiendi ſitim. Quintil. l. 6. c. 4.

[*i*] De opt. gen. orat. n. 13.

[*k*] Nam meo quidem judicio illa urbanitas, in qua nihil abſonum, nihil agreſte, nihil inconditum, nihil peregrinum, neque ſenſu, neque verbis, neque ore geſtuve poſſit deprehendi: ut non tam ſit in ſingulis dictis, quam in toto colore dicendi: qualis apud Græcos Atticiſmos ille redolens Athenarum proprium ſaporem. Quintil. l. 6. c. 4.

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the bounds of grammar, and falls more naturally within the compaſs of rhetoric.

There are many other reflections to be made upon the genius, turn, beauty, and copiouſneſs of the Greek tongue, but theſe I leave to the judgment of the maſters. They will find wherewithal to ſupply what is wanting here out of their own ſtock; and the *Methode Grecque*, which has long been in every body's hands, will furniſh them with all that can be deſired upon this ſubject.

CHAP. III.

Of ſtudying the LATIN TONGUE.

THE ſtudy of this language is properly the buſineſs of the claſſes, and in a manner the ſubſtance of the exerciſes of the college, where they are taught not only to underſtand Latin, but to write and talk it. As the firſt of theſe three parts is the moſt eſſential, and a neceſſary introduction to the reſt, I ſhall chiefly inſiſt upon this, though without neglecting the other. And in the reflections I have to make upon this ſubject, I ſhall obſerve no other order than that of the ſtudies themſelves, beginning with what relates to the firſt elements of that language; and then running through all the claſſes, till I come to rhetoric excluſively, which I ſhall treat ſeparately.

Of the METHOD *to be taken in teaching* LATIN.

THE firſt queſtion which naturally offers, is to know what method ſhould be taken in teaching the Latin tongue. I think at preſent it is generally enough agreed, that the firſt rules which are given for the learning of Latin, ſhould be in French; as in every ſcience, every branch of knowledge, it is natural to paſs from what is known and clear, to what is unknown and obſcure. Every body is ſenſible, that it is no leſs abſurd, and void of reaſon, to give the firſt precepts of the Latin tongue in Latin, than it would

would be to do so in teaching Greek, or any other foreign language.

But is it best to begin with the making exercises, or explaining authors? Here lies the great difficulty, and it is on this point opinions are divided. And yet if we consult good sense and right reason, it seems natural that the last method should be preferred. For before a person can compose well in Latin, he must be somewhat acquainted with the turn, phrase, and rules of the language, and have also made a considerable collection of words, whose meaning he must understand, and know rightly how to apply them. Now all this cannot be done, but by the application of authors, who are a kind of living dictionary, and speaking grammar, from whence the meaning and true use of words, phrases, and rules of syntax, are to be learnt by experience.

It is true the contrary method has prevailed, and is of long standing; but it does not follow for all that, that we should blindly, and without examination, give into it. Custom frequently exercises a kind of tyranny over the mind, keeps it in subjection, and hinders it from making use of reason, which, in matters of this kind, is a surer guide than example, however authorised by time. [l] Quintilian owns, that for the twenty years he taught rhetoric, he was obliged publicly to follow the custom he found established in the schools, of not explaining authors, and he is not ashamed to confess that he was in the wrong to suffer himself to be carried away with the stream.

The university of Paris has thought fit to depart in other points from the old way of teaching. I wish it was possible to make some trial in this we are upon, that we might learn from experience whether it may not be attended with the same success in the public, as I know it has had privately in the case of several children.

In the mean while we should be well satisfied with the prudent medium the university follows, in not ab-

l] Quint. l. 2. c. 5.

solutely

ſolutely giving in to either of theſe methods, but joining them both together, and ſo tempering one with another, as to allow more time, even in the firſt ſetting out, to the explication of authors, than the making of exerciſes.

Of the firſt ELEMENTS *of the* LATIN TONGUE.

I Suppoſe the child to be taught has yet no knowledge at all of the Latin tongue; and am of opinion that we ſhould begin here in the ſame manner as in teaching Greek, that is, by making them learn the declenſions, conjugations, and moſt common rules of ſyntax. And when he is well eſtabliſhed in theſe principles, and has made them familiar to him by frequent repetitions, he muſt then be put upon explaining ſome eaſy author, and proceed at firſt by ſlow degrees, ranging all the words exactly in their natural order, and giving an account of every gender, caſe, number, perſon, tenſe, &c. applying all the rules he has ſeen, and in proportion as he advances, taking in new ones, and ſuch as are more difficult.

It is a neceſſary piece of advice, throughout the whole courſe of their ſtudies, and more eſpecially ſo in the preſent caſe, to do well whatever is done, to teach thoroughly what is to be taught, to inculcate the principles and rules ſoundly into children, and not to be too haſty in making them paſs to other matters which are higher and more pleaſing, but leſs proportioned to their ſtrength. [*m*] A rapid and ſuperficial manner of teaching may pleaſe the parents, and be of ſervice to the maſters, as it ſets their ſcholars off to more advantage; but inſtead of bringing them forward, it throws them back conſiderably, and often prevents their making any progreſs in their ſtudies. [*n*] It is with the firſt rudiments of the ſciences, as with the

[*m*] Quod etiam admonere ſupervacuum fuerat, niſi ambitioſa feſtinatione plerique à poſterioribus inciperent: & dum oſtentare diſcipulos circa ſpecioſiora malunt, compendio morarentur. Quint. l. 1. c. 7.

[*n*] Quæ (grammatica) niſi oratori futuro fundamenta fideliter jecerit, quidquid ſuperſtruxerit, corruet. Quint. lib. 1. cap. 5.

foundations

foundations of a building; if they are not ſolid and deep, the ſuperſtructure will ſoon tumble. It is better for children to know but little, if they know it thoroughly and for ever. They will learn faſt enough if they learn well.

At their firſt ſetting out, I make no ſcruple to declare, that they ſhould ſcarce ever be put upon making exerciſes, which ſerve only to torment the children by a troubleſome and uſeleſs labour, and to inſpire them with a diſtaſte for a ſtudy, which uſually draws upon them from the generality of maſters nothing but blame and correction. For the faults they make in their exerciſes, being very frequent, and almoſt inevitable, they muſt be as frequently corrected for them; whereas the explication and tranſlation of authors, where nothing is to be produced out of their own heads, would ſpare them a great deal of time, trouble, and puniſhment.

I have often wiſhed there were ſome books expreſly drawn up in Latin for the uſe of children upon their firſt entrance on this ſtudy. Theſe compoſitions ſhould be clear, eaſy, and agreeable. At firſt the words ſhould be almoſt all in their natural order, and the phraſes very ſhort. Then the difficulties ſhould inſenſibly increaſe in proportion to the progreſs the boys might make. Above all, care ſhould be taken to introduce examples of all the rules they were to learn. Elegance ſhould not be principally ſought after, but clearneſs. Their buſineſs is to learn the Latin words, to accuſtom themſelves to the different conſtructions peculiar to that language, and to apply the rules of ſyntax to what they ſhall be made to read. One might give them ſome apophthegms of the ancients, ſome ſtories taken from holy ſcripture, as thoſe of Abel, Joſeph, Tobias, the Maccabees, and ſuch like. Profane authors might likeways furniſh us with ſome uſeful ſupplies. I ſhall here ſet down ſome ſhort inſtances, which are fit only for the firſt attempts. In the ſtories taken from Holy Scriptures, I think too we ſhould alter ſuch expreſſions and phraſes, as are not

not met with in Latin authors. Thus in the following history of Tobias, for *in diebus Salmanasar*, I have put *tempore Salmanasar*; and for *in captivitatem positus*, I have put *in captivitatem abductus*. The word *concaptivis* is not Latin, no more than *consortium*, in the sense it is here taken; instead of the former, I have used *exilii sui comitibus*; and for the latter *societatem*.

[o] A former professor of the university, to whom I communicated my design, has thought fit to draw up a collection of stories of this kind from the Holy Scriptures, for the use of such children as enter upon the study of the Latin tongue, or are in the first classes. I hope the public will be pleased with this small performance, and that their approbation will induce the author to draw up a second in the same way, but of a different kind, containing moral stories and maxims, taken from ancient authors, and generally expressed in their own words, but free from all difficulties, and adapted to the weakness of young beginners.

[p] This second work has been sent abroad since the first edition of mine, and the approbation of the public has confirmed my conjectures. And indeed I know of no book which may be more useful, and at the same time more agreeable to youth. It contains excellent principles of morality, collected with great order and judgment, with very affecting passages of history upon every article. I know some very considerable persons, who acknowledge themselves to have found a great deal of pleasure in reading that little book.

TOBIAS.

[q] *Tobias ex tribu Nephtali captus fuit tempore Salmanasar regis Assyriorum. In captivitatem abductus viam veritatis non deseruit. Omnia bona, quæ habere po-*

[o] M. Heuzet, formerly professor in the college of Beauvais.

[p] They are both sold by Stevens the bookseller in Paris.

[q] Tobias, cap. 1.

tuat.

terat, quotidie ſui exilii comitibus impertiebat. Cum eſſet junior omnibus, nihil tamen puèrile geſſit. Denique, cum irent omnes ad vitulos aureos quos Jeroboam rex Iſrael fecerat, hic ſolus fugiebat ſocietatem omnium. Pergebat autem ad templum Domini, & ibi adorabat Deum. Hæc & his ſimilia ſecundum legem Dei puerulus obſervabat.

EPAMINONDAS.

[r] *Epaminondas, dux clariſſimus Thebanorum, unam ſolum habebat veſtem. Itaque quoties eam mittebat ad fullonem, ipſe interim cogebatur continere ſe domi, quod ei veſtis altera deeſſet. In hoc ſtatu rerum, cum ei Perſarum rex magnam auri copiam miſiſſet, noluit eam accipere. Si rectè judico, celſiore animo fuit is qui aurum recuſavit, quam qui obtulit.*

FILIÆ PIETAS IN MATREM.

[s] *Prætor mulierem ſanguinis ingenui, damnatam capitali crimine apud tribunal ſuum, tradidit triumviro necandam in carcere. Is qui cuſtodiæ præerat, miſericordia motus, non eam protinus ſtrangulavit. Quin etiam permiſit ejus filiæ ingredi ad matrem, ſed poſtquam exploraſſet eam diligenter, ne forte cibum aliquem inferret: exiſtimans futurum ut inedia conſumeretur. Cum autem jam dies plures effluxiſſent, miratus quod tam diu viveret, curioſius obſervata filiæ animadvertit ejus lacte matrem nutriri. Quæ res tam admirabilis ad Judices perlata, remiſſionem pœnæ mulieri impetravit.* [t] *Nec tantum matris ſalus donata filiæ pietati eſt, ſed ambæ perpetuis alimentis publico ſumptu ſuſtentatæ ſunt, & carcer ille, extructo ibi pietatis templo, conſecratus. Quo non penetrat, aut quid non excogitat pietas, quæ in carcere ſervandæ genetricis novam rationem invenit? Quid enim tam inuſitatum, quid tam inauditum, quam matrem natæ uberibus alitam fuiſſe? Putaret aliquis hoc contra rerum naturam factum, niſi diligere parentes prima naturæ lex eſſet.*

[r] Ex Ælian, l. 5. c. 5.
[s] Ex Valer. Max. l. 5. c. 4. n. 7.
[t] Plin. hiſt. nat. l. 7. c. 36.

I have designedly left a little more difficulty in the last story than the rest; because, in proportion as the children come on in the understanding of Latin, they must be put upon explaining more difficult passages.

And I desire all masters who have the care of the education of children before they are admitted into the college, to examine thoroughly without prejudice, and try by experience, whether this manner of instruction is not shorter, easier, and surer, than what is usually followed, in putting them at first upon making exercises. The same rules come over again here, and are frequently repeated to them, but with this difference, that they find the application of them already made in the authors they explain; whereas they are obliged to apply them of themselves in their exercises, which expose them, as I have already observed, to committing abundance of faults, and the bearing a great deal of chiding and correction. And I cannot help thinking it agreeable to sense and reason, that children thus used to explication for six or nine months, and obliged to give an account of what they explain, either by word of mouth or writing, or rather both ways, will be much more able afterwards to enter upon exercises, and be put, if it is thought proper, into the sixth class.

I must farther advise masters, who are employed in giving children their first instructions, to be very careful to make them read, explain, or repeat their lessons, with a natural tone: I mean such a tone as is used in common conversation, whilst we are talking with a friend, or relating a fact; and then sure it would be very ridiculous to set up the loud cry, which children generally do. I know by experience with what difficulty this fault is to be corrected, and how apt they are always to retain something of it in their pronunciation.

Of what is to be observed in the sixth and fifth classes.

THE business of the lower classes with reference to the attainment of the Latin tongue, consists in the explaining of authors, the making of exercises, and translation. I have spoke to the last particular in another place, and I shall here treat of the two former.

Of the EXPLICATION *of* AUTHORS.

IT it a just complaint, that we have not authors enough, that are proper for the sixth and fifth classes. Those that are suitable to them, may be reduced to two or three, Phædrus, Cornelius Nepos, and Tully. For I question whether Aurelius Victor and Eutropius should be ranked in this number, as they are only very lifeless abridgements of the Roman history, generally full of a great number of proper names, and chronological dates, which are apt to discourage children upon their first entrance on the study of the Latin. It may likeways be doubted whether Tully's epistles are very proper for these classes, as they are somewhat serious, and often obscure and difficult. However, these authors are but three, and are not enough for these two classes, especially as children are supposed to have been somewhat accustomed to the explaining of authors, before they are admitted into the first of them.

This defect, I think, might easily be supplied by selecting out of Tully, Livy, Cæsar, and such authors, certain passages of history and morality, and modelling them to the children's capacity. Seneca, Pliny, and Valerius Maximus, tho' less pure, might likeways furnish stories and maxims, which the preparers still may reduce to a clearer and purer style. I shall here give a few instances.

I.

IMPIOS TORQUET CONSCIENTIA.

[u] *Angor & solicitudo conscientiæ diu noctuque vexat impios. Non immeritò aiebat sapiens, si recludantur tyrannorum mentes, posse aspici laniatus & ictus. Ut enim corpora verberibus, ita sævitiâ & libidine animus dilaceratur.... Dicitur* [x] *Nero, postquam matrem Agrippinam interfecit, perfecto demum scelere, magnitudinem ejus intellexisse. Per reliquum noctis modo tenebris & cubili se occultans, modo præ pavore exsurgens, & mentis inops, lucem operieabatur, tanquam exitium allaturam.*

II.

DAMOCLES.

[y] *Dionysius Tyrannus Syracusanorum, cum omni opum & voluptatum genere abundaret, indicavit ipse quam parum esset beatus. Nam cum quidam ex ejus assentatoribus Damocles commemoraret in sermone copias ejus, opes, majestatem, rerum abundantiam, magnificentiam ædium regiarum; negaretque unquam beatiorem illo quemquam fuisse: Visne igitur, inquit, Damocles, quoniam hæc te vita delectat, ipse eandem degustare, & fortunam experiri meam? Cum se ille cupere dixisset, collocari jussit hominem in aureo lecto, strato pulcherrimis stragulis; abacosque complures ornavit argento auroque cælato. Tum ad mensam eximiâ formâ pueros delectos jussit consistere, eosque ad nutum illius intuentes diligenter ministrare. Aderant unguenta, coronæ: incendebantur odores: mensæ exquisitissimis epulis exstruebantur. Fortunatus sibi Damocles videbatur. In hoc medio apparatu fulgentem gladium, è lacunari seta equina appensum, demitti jussit, ut impenderet illius beati cervicibus. Itaque nec pulchros illos administratores aspiciebat, nec plenum artis argentum; nec manum porrigebat in mensam: jam ipsæ defluebant coronæ. Denique exoravit tyrannum ut abire liceret, quod jam beatus esse nollet. Sa-*

[u] Cic. l. 1. de Leg. n. 40. Tacit. Annal. l. 6. n. 6.

[x] Tacit. An. l. 14. n. 10.

[y] E. Tusc. q. l. 5. n. 61, 62.

tisne

tisne videtur declarâsse Dionysius, nihil esse ei beatum, cui semper aliquis terror impendeat?

III.

MAGISTRI FALISCORUM PERFIDIA.

[z] *Romani Camillo duce Falerios obsidebant. Mos erat tunc apud Faliscos, ut plures simul pueri unius magistri curæ demandarentur. Principum liberos, qui scientia videbatur præcellere, erudiebat. Is cum in pace instituisset pueros ante urbem lusûs exercitationisque causa producere; eo more per belli tempus non intermisso, die quadam eos paulatim solito longius trahendo à porta, in castra Romana ad Camillum perduxit. Ibi scelesto facinori scelestiorem sermonem addidit: Falerios se in manus Romanorum tradidisse, cum eos pueros, quorum parentes in ea civitate principes erant, in eorum potestatem dedisset. Quæ ubi Camillus audivit, hominis perfidiam execratus: Non ad similem tui, inquit, nec populum, nec imperatorem, cum scelesto munere scelestus ipse venisti. Sunt belli etiam, sicut pacis, jura; justeque non minus quam fortiter bella gerere didicimus. Arma habemus, non adversum eam ætatem, cui etiam captis urbibus parcitur; sed adversus hostes armatos, à quibus injuste lacessiti fuimus. Denudari deinde jussit ludi magistrum, eumque manibus post tergum illigatis reducendum Falerios pueris tradidit; virgasque eis, quibus proditorem agerent in urbem verberantes, dedit. Falisci Romanorum fidem & justitiam admirantes, ultro se iis dediderunt, rati sub eorum imperio melius se quam legibus suis victuros. Camillo & ab hostibus & à civibus gratiæ actæ. Pace data, exercitus Romam reductus.*

IV.

DAMONIS ET PYTHIÆ FIDELIS AMICITIA.

[a] *Damon & Pythias, Pythagoricæ prudentiæ sacris initiati, tam fidelem inter se amicitiam junxerant, ut alter pro altero mori parati essent. Cum eorum alter à Dionysio*

[z] Tit. Liv. l. 5. n. 27. l. 3. de Offic. n. 45.
[a] Val. Max. l. 4. c. 7. Cic.

tyranno nece damnatus, impetrasset tempus aliquod, quo profectus domum res suas ordinaret; alter vadem se pro reditu ejus dare tyranno non dubitavit; ita ut, si ille non revertisset ad diem, moriendum esset sibi ipsi. Igitur omnes, & in primis Dionysius, novæ atque ancipitis rei exitum cupide expectabant. Appropinquante deinde definitâ die, nec illo redeunte, unusquisque stultitiæ damnabat tam temerarium sponsorem. At is nihil se de amici constantia metuere prædicabat. Et verò ille ad diem dictum supervenit. Admiratus eorum fidem tyrannus, petivit ut se in amicitiam tertium reciperent.

V.

STILPONIS PRÆCLARA VOX.

[*b*] *Urbem Megara ceperat Demetrius, cui cognomen Poliorcetes fuit. Ab hoc Stilpon philosophus interrogatus, num quid perdidisset? Nihil, inquit; omnia namque mea mecum sunt. Atqui, & patrimonium ejus in prædam cesserat, & filias rapuerat hostis, & patriam expugnaverat. Ille tamen, captâ urbe, nihil se damni passum fuisse testatus est. Habebat enim secum vera bona, doctrinam scilicet & virtutem, in quæ hostis manum injicere non poterat: at ea, quæ à militibus diripiebantur, non judicabat sua. Omnium scilicet bonorum, quæ extrinsecus adveniunt, incerta possessio est. Ita inter micantes ubique gladios, & ruentium tectorum fragorem, uni homini pax fuit.*

VI.

BENEFICIA VOLUNTATE CONSTANT.

[*c*] *Beneficia non in rebus datis, sed in ipsa benefaciendi voluntate consistunt. Nonnunquam magis nos obligat, qui dedit parva magnifice; qui regum æquavit opes animo; qui exiguum tribuit, sed libenter. Cum Socrati multa multi pro suis quisque facultatibus offerrent, Æschines pauper auditor, nihil, inquit, dignum te quod dare tibi possim, invenio, & hoc tantum pauperem me esse sentio. Itaque dono tibi quod unum habeo, meipsum. Hoc munus, rogo,*

[*b*] Senec. de const. sap. c. 5. [*c*] Senec. de benef. l. 1. c. 7, 8.

qualecumque

qualecumque eſt, non dedigneris; cogiteſque alios, cum multum tibi darent, ſibi plus reliquiſſe. Cui Socrates; iſtud quidem, inquit, magnum mihi munus videtur, niſi forte parvo te æſtimas. Habebo itaque curæ, ut te meliorem tibi reddam, quam accepi. Vicit Æſchines hoc munere omnem juvenum opulentorum munificentiam.

There is no occaſion to ſay much here to ſhew how uſeful and agreeable at the ſame time ſuch paſſages of ancient authors may be to the ſcholars, if choſen and prepared with care and diſcretion. All that can be deſired, in my opinion, is found in them at once, the ſubſtance of the Latin, the application of their rules, words, thoughts, reflections, principles, and facts; and a good maſter knows how to ſet a right value upon each of them.

He will conſtantly begin with the conſtruction, and range every word in its natural order. He will then give a plain explication, ſo as to render the full meaning of all the expreſſions. I ſhall produce inſtances from the ſtory of Damocles, of the manner how I think authors ſhould be explained to young beginners.

" *Dionyſius tyrannus Syracuſanorum*, Dionyſius ty-
" rant of the Syracuſians, *cum abundaret omni genere*
" *opum & voluptatum*, when he abounded in all kinds
" of riches and pleaſures, *indicavit ipſe quam parum*
" *eſſe beatus*, ſhewed himſelf how little he was happy."
When the ſcholars have made ſome ſmall progreſs, which I ſuppoſe them to have done, before they enter into the ſixth claſs, I think it better thus to divide a ſentence into diſtinct portions, which make up a complete ſenſe, and whoſe terms are naturally connected, than to ſeparate every one of them, and render word for word, thus, *Dionyſius* Dionyſius, *tyrannus* tyrant, *Syracuſanorum*, of the Syracuſians. After a ſentence is thus explained, by giving the meaning of every word, if the ſenſe will bear a better turn of expreſſion, it may not be improper to give it; " Di-
" onyſius the tyrant of Syracuſe, though in full poſ-

" ſeſſion of every kind of riches and pleaſures, ex-
" preſſed himſelf how remote he was from happi-
" neſs;" and reaſons ſhould be given for the ſeveral alterations.

In this firſt ſentence, though very ſhort, there are five or ſix rules to be explained. Why *Syracuſanorum* and *opum* are in the genitive caſe? Why *genere* in the ablative? Why *abundaret* in the ſubjunctive mood? What *quam* ſignifies when joined to *beatus?* Why *eſſet* in the ſubjunctive mood? And why *beatus* in the nominative caſe? Almoſt all theſe rules are in the rudiments, and the boys ſhould conſtantly be made to repeat them as they ſtand there, in order to their inculcating them the better, and to avoid all confuſion. The rule which reſpects the government of *abundare* is not there. This therefore the maſter ſhould tell them by word of mouth, as it lies, for inſtance, in the grammar of Port-Royal. *Verbs of plenty or want generally govern an ablative caſe.* And then he ſhould quote the examples, as there annexed. It is enough at firſt to repeat this rule to them, which is plain and ſhort, and afterwards, as occaſion offers, he may let them know that *ſome of theſe verbs have indifferently after them an ablative caſe or a genitive*; and then give them examples of it.

There are in this hiſtory ſeveral uncommon expreſſions, which the maſter ſhould endeavour to make them underſtand well, as *ſtragulum*, *abacus*, *unguentum*, *lacunar*, *ſeta*. The uſe of the verb *negare* requires particular notice; as does alſo the meaning of the word *exoravit*. *Orare* ſignifies to pray, to aſk any thing; *exorare*, which is a verb compounded of *ex* and *orare*, ſignifies to obtain by urgent entreaty whatſoever is aſked. It has alſo a different conſtruction. It governs an accuſative of the perſon, and is followed by an *ut*, with a ſubjunctive mood; as here, *exoravit tyrannum ut abire liceret*; he obtained of the tyrant by the force of his entreaties, that he might have leave to depart, or, " he obtained leave of the tyrant to de-
" part." Sometimes it governs an accuſative, both

of

of the thing and of the perſon, *ſine ut id te exorem*, "ſuffer that I obtain this of you." And ſometimes the thing is put after it in the accuſative, and the perſon in the ablative with a prepoſition, *exorare aliquid ab aliquo*, "to obtain ſomething of ſomebody." By this means children become acquainted with the meaning of the Latin; and the maſter muſt not fail to put theſe words and phraſes into the exerciſes he ſets them.

There are likeways certain beauties, which even at thoſe years they ſhould be made to take notice of. *Gladium demitti juſſit, ut impenderet illius beati cervicibus.* It might have been ſimply ſaid, *illius cervicibus*; but the word *beati* adds a great beauty to the expreſſion. The thought at the end anſwers to this word, and they ſhould be made to obſerve it, *exoravit tyrannum, ut abire liceret, quod jam beatus eſſe nollet.*

The ſentence which cloſes this ſtory, includes the moral inſtruction to be drawn from it, which the maſter ſhould not forget to dwell upon. He might upon this occaſion tell the fable of the cobler, that carried back the money he had received from the financer, becauſe it deprived him of his reſt and happineſs.

There are ſeveral other remarks to be made upon this ſtory, both as to the manner of the expreſſion, and the rules of ſyntax. My deſign has been only to point out a few of them. The whole will take up more time than a ſingle leſſon. But the maſter ſhould be careful, after every explication, to require an account from the ſcholars of all that has been ſaid. Sometimes the examination may be deferred till the next morning, and by this delay he may the better diſcover how attentive they have been. And the giving them theſe paſſages to tranſlate either the ſame day, or ſome days after, will produce the like effect.

I ſhall add here one of Phædrus's fables, only to ſhew in what manner the beautiful paſſages are to be pointed out to the boys.

The FABLE *of the* WOLF *and the* CRANE.

Os devoratum fauce cum hæreret lupi,
Magno dolore victus, cœpit singulos
Inlicere pretio, ut illud extraherent malum.
Tandem persuasa est jurejurando gruis,
Gulæque credens colli longitudinem,
Periculosam fecit medicinam lupo.
Pro quo cum facto flagitaret præmium;
Ingrata es, inquit, ore quæ nostro caput
Incolume abstuleris, & mercedem postulas.

This fable is short and plain, but of inimitable beauty in its simplicity, which is its principal grace. Even children are capable of discerning all the delicacy of it, and I have known several of them in their public exercises not let one word escape them, which deserved to be taken notice of, but to have given an exact account of all.

Os devoratum. This word is very proper to express the action of an hungry wolf, which does not so properly eat as swallow, or rather greedily devour.

Magno dolore victus, cœpit singulos inlicere pretio. The wolf is not naturally a gentle and suppliant animal. Violence makes properly a part of his character. It therefore cost him much, before he could condescend to such humble entreaties. There must have been a long struggle betwixt his natural fierceness and the pain he endured. The last however got the better, and this is well expressed by the word *victus*. *Dolore magno oppressus* would not present the same image.

Inlicere, or *illicere pretio.* This word is elegant and curious. The beauty of it should be pointed out to them, as of the other compounds, *allicere*, *pellicere*, and examples taken from other fables of Phædrus.

Ut illud extraherent malum, for *illud os.* The effect for the cause. How agreeably different!

Tandem. This word is very expressive, and shews that abundance of other animals had already passed by, but had not been so stupid as the crane.

Persuasa

Perſuaſa eſt jurejurando. She would not take the wolf's word, but muſt have an oath of him, and without doubt a terrible one; and with that the ſilly creature thought herſelf ſecure.

Gulæque credens colli longitudinem. Is it poſſible to image the action of the crane better? To ſhew the whole beauty of this verſe, we need but throw it into a ſimple propoſition, *& collum inſerens gulæ lupi. Collum* alone is flat. *Collum longum* expreſſes more, but preſents us with no image; whereas, by ſubſtituting the ſubſtantive in the place of the adjective, *colli longitudinem*, the verſe ſeems to grow long like the crane's neck. But can the ſtupid raſhneſs of the fooliſh animal, which ventured to thruſt her neck down the wolf's throat, be better expreſſed than by the word *credens?* The meaning of this word ſhould be explained, and confirmed by ſeveral examples taken from Phædrus.

Periculoſam fecit medicinam lupo. He might have barely ſaid, *os extraxit è gulâ lupi.* But *fecit medicinam* is more beautiful, and the epithet *periculoſam* ſhews the riſque the imprudent doctor ran. It will be proper, in explaining *medicinam*, which here ſignifies an operation in ſurgery, to take notice, that amongſt the antients, the two profeſſions were not diſtinct, and that phyſicians diſcharged the office of ſurgery.

Flagitaret. This verb ſignifies to demand with earneſtneſs and importunity, to preſs, ſolicit, and frequently to urge the ſame ſuit. *Peteret, poſtularet*, would not have had the ſame force.

Ingrata es, inquit, &c. This manner of expreſſion, which is very common in Phædrus, and in all narrations, is far more lively than if he had ſaid, *reſpondit lupus, ingrata es, &c.* The force and vivacity of the wolf's anſwer ſhould likeways be remarked. *Ore noſtro* is far better than *meo.* The wolf looks upon himſelf as an animal of importance.

To ſhew the whole beauty of the fable ſtill farther, I ſhall here give it entire, in a plain manner, without any ornament. And the children may be accuſtomed

to

to render such passages as are capable of a like alteration in the same manner.

Cum os hæreret in fauce lupi, is magno dolore oppressus, cœpit singulos animantes rogare ut sibi illud os extraherent. A ceteris repulsam passus est: at gruis persuasa est illius jurejurando, suumque collum lupi gulæ inserens, extraxit os. Pro quo facto cum illa peteret premium, dixit lupus: Ingrata es, quæ ex ore meo caput abstuleris incolume, & mercedem postules

I leave the reader to conclude how very useful stories and fables, explained in this manner to them every day for a whole year, may be in teaching them Latin: and which is of more moment, how proper they are at the same time to form their taste, and improve their understanding.

Of the making of EXERCISES.

WHEN children have made some little progress in Latin, and been some time accustomed to explication, I think the making of exercises may be very useful to them, provided they are not put upon them too frequently, especially at first. For thus they will be obliged to put in practice the rules, which have been often explained to them by word of mouth, and make the application of them themselves, which will fix them deeper in their minds; and they will farther have an opportunity of making use of all the words and phrases, which they have been made to take notice of in the explication of their authors. And it were to be wished the exercises which are set them, were usually taken from the author which has been explained to them, as it would furnish them with expressions and phrases already known, which they should apply according to the rules of syntax.

It is not necessary to take notice, that these exercises should always, as much as possible, contain some historical fact, some principle of morality, or some truth of religion. It is a custom established of old in the university, and now in almost general practice.

And

And it is a matter of great importance to the boys, as it insensibly furnishes the mind with curious knowledge, and principles of use in the conduct of life. I have already observed what Quintilian says in relation to the copies that writing-masters set their scholars. [d] He would not have them consist of idle words, and frivolous expressions, without any meaning; but that they should contain solid maxims, and convey some truth. And the reason he gives for it is a very just one: These maxims, which are taught in our infancy, never leave us till we grow old; and the impression they have made upon a mind as yet tender, grows up with it, and has an influence upon the rest of our lives. For, [e] says he in another place, it is with the mind of children, as with a new vessel, which long preserves the odour of the first liquor that is poured into it; and thus the first ideas, which we receive in our earliest years, are seldom effaced without difficulty.

This holds good still more with respect to exercises. Every body is sensible how ridiculous it is to have them constantly made up of trivial, or insignificant phrases. "Peter is richer than Paul, and should be "more valued than he. . . . Lepidus is come from "Lyons to Paris, and has brought me the money he "had received of my father. . . . A diligent scholar "should be sorry for not having studied the lessons his "master has taught him." Might not the same rules be applied to examples of more moment? "Know-"ledge should be esteemed more than riches, and "virtue is still more valuable than knowledge. . . . "Cyrus king of Persia, having at last taken Babylon, "gave the Jews leave to return to Jerusalem, and sent "back into the city the holy vessels, which had for-

[d] Ii versus, qui ad imitationem scribendi proponuntur, non otiosas velim sententias habeant, sed honestum aliquid monentes. Prosequitur hæc memoria in senectutem, & impressa animo rudi usque ad mores proficiet. Quint. l. 1. c. 2.

[e] Natura tenacissimi sumus eorum quæ rudibus annis percipimus: ut sapor, quo nova imbuas, durat. Ibid. l. 1. c. 1.

Quo semel est imbuta recens, servabit odorem
Testa diu. . . . Hor. l. 1. ep. 2.

"merly

" merly been carried away to Babylon, and Belſhaz-
" zar had defiled at a public feaſt. . . . Chriſtian chil-
" dren ſhould be aſhamed of not reading the holy
" ſcriptures, which are as a letter that their heavenly
" Father has written to them."

I do not think, however, that a maſter ſhould always ſo far confine himſelf, as never to give any other ſentences than ſuch as carry with them ſome inſtruction, or that he ſhould always purſue a cloſe reaſoning in his exerciſes. In this caſe he would put himſelf to an uſeleſs trouble, eſpecially in exerciſes of imitation, and had better reſerve his pains for matters of more moment. Separate phraſes would come more eaſily, and be no leſs ſerviceable to the ſcholars.

In exerciſes of imitation we muſt obſerve a juſt medium between too great an eaſineſs, ſo as to leave the children ſcarce any other labour than that of copying their author's words and phraſes, and too great a difficulty, which would make them loſe a deal of time, and be often above their capacity. The paſſage given them to imitate muſt not be long. At firſt they ſhould have little beſides the caſes and tenſes to alter. Sometimes they ſhould be put only upon the imitation of the turns, and not of the words. And it is neceſſary the exerciſe ſhould be got ready by the maſter, before he explains the paſſage upon which he is to give it, becauſe, in the explication, he ſhould principally inſiſt upon the phraſes and rules, which he deſigns ſhould enter into it.

There is another manner of teaching children to compoſe, which may be very proper for the higher claſſes, and which I ſhould think very uſeful, though not yet brought into practice. And this is to put them upon doing their exerciſes extempore, as the authors are explaining to them. By this means they would be more eaſily and certainly taught to apply their rules and their lectures, and their dictionaries might by degrees be diſpenſed with, which I ſhould always have regard to, as the cuſtom of turning over the leaves of them occaſions a conſiderable loſs of time. I am perſuaded

ſuaded we ſhould find by experience, that the boys, provided they would take pains, would find out almoſt all the expreſſions and phraſes which ſhould enter into an exerciſe; and only a ſmall number, which were new and unknown to them, would oblige them to recur to their dictionaries, and for this reaſon the ſhorteſt and moſt ſimple would be the propereſt for them.

It is likewiſe a matter of great importance, that the moduſes, which are put into their hands, be drawn up with care. I have often heard ſome profeſſors obſerve, with reference to thoſe which were then uſed, and I think they are much the ſame with what we have at preſent in ſeveral colleges, that though they were good in the main, yet they ſtood in need of ſeveral alterations, abridgements, and additions. And yet I think there is one very eaſy and natural way of correcting them; and this is to deſire ſuch as have taught in theſe claſſes for ſome time, to put down in writing the remarks they muſt undoubtedly have made upon the book they have been teaching for ſeveral years: and then that a perſon of ability and experience in this way ſhould be employed to correct the deficiencies of the moduſes, from the inſight he may have received from their obſervations, and throw them into greater order and a clearer method than they are in at preſent. Though this work may ſeem trivial, it is not unworthy of an able hand. *In tenui labor, at tenuis non gloria.*

Of what is to be obſerved in the higher claſſes, viz. *the Fourth, the Third, and the Second.*

THE rules already laid down for the two lower claſſes, may in ſeveral points be uſeful for the reſt. But theſe laſt require ſome particular obſervations; 1. Upon the choice of the authors to be explained; 2. Upon what is principally to be obſerved in the explaining them; and, 3. Upon the neceſſity of accuſtoming the boys to talk Latin.

I.

Of the choice of the Books to be explained.

The books which are uſually explained in the fourth claſs are ſeldom any more than theſe; Cæſar's commentaries, Terence's comedies, ſome diſcourſes and epiſtles of Tully, and the hiſtory of Juſtin.

There is no book more perfect in its kind than Cæſar's commentaries; and I wonder that Quintilian, [*f*] who has made mention of certain orations of his then extant, which he ſays were of that force and vivacity, as to ſhew that Cæſar had the ſame fire in ſpeaking as in fighting, ſhould not have ſaid one ſingle word upon his commentaries. There is diffuſed through the whole an admirable elegance and purity of language, which was his peculiar talent; and we may ſay of them what Quintilian ſays [*g*] of the works of Meſſala, that they argue the birth and nobility of their author. But perhaps he might look upon theſe commentaries as bare memoirs, and not as an hiſtory drawn up in form, and ſo might think he ought not to ſpeak of them.

Tully does them more juſtice. He firſt ſpeaks of Cæſar's orations, and [*h*] ſays, that to the purity of language, which not only every orator, but every Roman citizen ſhould aim at, he has added all the ornaments of eloquence. He then paſſes on to his commentaries, and gives them the high encomium I have already mentioned.

But it muſt be owned the graces and beauties of this author diſcover themſelves better to perſons who have their taſte and judgment already formed, than to ſuch children as are ſuppoſed to be in the fourth claſs.

[*f*] C. Cæſar, ſi foro tantùm vacaſſet, non alius ex noſtris contra Ciceronem nominaretur. Tanta in eo vis eſt, id acumen, ea concitatio, ut illum eodem animo dixiſſe, quo bellavit, appareat. Quint. l. 10. c. 1.

Exornat hæc omnia, mirâ ſermonis cujus propriè ſtudioſus fuit, elegantiâ. Ibid.

[*g*] Quodammodo præ ſe ferens in dicendo nobilitatem ſuam. Quint. l. 10. c. 1.

[*h*] Ad hanc elegantiam verborum Latinorum, (quæ, etiamſi orator non ſis, & ſis ingenuus civis Romanus, tamen neceſſaria eſt) adjungit illa oratoria ornamenta dicendi. Brut. n. 261.

The

The briſk and lively imagination of children is fond of variety and a change of objects, and ſeldom reliſhes that ſort of uniformity which prevails in Cæſar's commentaries, where we ſeldom ſee any thing but encampments, marches, ſieges, battles, and ſpeeches made by the general to his ſoldiers. For this reaſon ſome profeſſors never explain this author in the fourth claſs, and I cannot blame them for not doing it.

There are ſome alſo who do not admit of Terence, but for a reaſon quite different. For it is their [i] fear leſt the boys ſhould be too much delighted with him, and grow too fond of him, that diverts them from it. I know that the Meſſieurs de Port-Royal, who cannot be ſuſpected of abating any thing where the manners are concerned, have not thought him dangerous to be read by boys; as they have expreſly tranſlated ſome comedies for their uſe, after having eraſed certain paſſages, which are plainly offenſive to modeſty. But thoſe paſſages are not the only thing to be feared with regard to the boys; it is the ſubſtance of the comedies itſelf, and the intrigue, which muſt neceſſarily be explained to them, if we would have them underſtand what follows: an intrigue capable of kindling a paſſion that is but too natural to them, ſo apt to engage ſo great a number of them as they grow up, and which makes ſuch ſad havock in families. The poet employs the whole force of his art and genius, not only to excuſe, but even juſtify a paſſion, which amongſt the heathens was not looked upon as criminal, and endeavours to make the conduct of a father, who is careful of the education of his children, appear entirely ridiculous, whilſt he recommends as a pattern the example of another father, who ſhuts his eyes upon the debaucheries of his ſon, and lets him entirely looſe to his own inclinations. Now what can be reaſonably objected to the juſt fears of a profeſſor, who is thoroughly ſenſible of all the beauty and delicacy of Terence, and

[i] Libenter hæc didici (ſays St. Auguſtine of Terence) delectabar miſer; & ob hoc bonæ ſpei puer appellabar. Confeſ. lib. 7. c. 16.

at the ſame time ſtill more apprehenſive of the danger and poiſon that lie concealed under ſo fair an appearance? "I condemn not the words, [k] (ſays St. Auguſtine, ſpeaking of Terence) they are choice and precious veſſels; but I condemn the wine of error, which is given us to drink in thoſe veſſels by inebriated maſters, who force it down our throats under pain of being chaſtiſed, without allowing us leave to appeal to any ſober and reaſonable judge." [l] Quintilian adviſes to defer the reading of comedies, † till ſuch time as the morals are ſecure; and can we blame

[k] Non accuſo verba, quaſi vaſa electa atque pretioſa; ſed vinum erroris, quod in eis nobis propinabatur ab ebriis doctoribus, & niſi biberemus, cædebamur: nec appellare ad aliquem judicem ſobrium licebat. Confeſ. l. 1. c. 17.

[l] Lib. 1. cap. 5.

† M. Gaullyer, profeſſor in the college du Pleſſis, in the preface to a book he has lately publiſhed upon poetry, writes thus of what I have here ſaid of Terence, *M. Rollin, from a paſſage in Quintilian, forbids him to be read.* And after ſeveral arguments to prove the opinion he maintains, he concludes his confutation of me in theſe words, *And ſhould a paſſage of Quintilian, probably miſ-underſtood and miſ-quoted, take place of ſo many good reaſons, and authorities of credit?*

1. If M. Gaullyer had read the paſſage he undertakes to confute, with any attention, he would have obſerved that I do not forbid Terence to be read, nor in any wiſe blame the maſters who explain him in their claſſes. I have only ſaid, that I did not think they were to be blamed, who through motives of religion did otherwiſe.

2. I do not ſee wherein I have miſ-underſtood or miſ-quoted Quintilian. His words are, *Cum mores in tuto fuerint, inter præcipua legenda erit Comœdia*, lib. 1. cap. 5. And do they not clearly expreſs, That *Comedies ſhould not be read till the morals were ſecure?* And does not Quintilian hereby intimate, that comedies may be prejudicial to the morals?

3. M. Gaullyer ſuppoſes that my whole reaſoning, in what I ſay upon reading of Terence, is founded only on a paſſage of Quintilian. And though it were ſo, my argument would neither be leſs juſt nor ſtrong. According to Quintilian, it might be dangerous to read comedies at a time when the morals were not yet ſecure. And according to the ſame Quintilian, maſters ſhould be more careful of the purity of manners than the purity of language in the choice of the books they give boys to read; becauſe the firſt impreſſions laſt long, and have the moſt important conſequences. *Cetera admonitione magna egent: imprimis, ut teneræ mentes, tracturæque altius quicquid rudibus & omnium ignaris inſederit, non modo quæ diſerta, ſed vel magis quæ honeſta ſunt, diſcant.* Quintil. lib. 1. c. 5. From which principle it naturally follows, that a Chriſtian maſter is not to be blamed, who thinks he ſhould not very early put the comedies of Terence into the hands of the boys. But I have ſo little inſiſted upon this paſſage of Quintilian, that I did not ſo much as quote his words.

4. The force of my reaſoning lies in a reflection drawn from the very ſubſtance of the work we are upon

blame a Chriſtian maſter for being equally nice upon ſo tender a ſubject?

This work had been publiſhed before I had ſeen a book entitled *Terentius Chriſtianus*, printed at Cologne in 1604, and compoſed by a ſchoolmaſter of Haerlem in Holland, *Cornelius Schonæus Gondanus*. We learn from the preface, that this *Schonæus*, a man of great merit and reputation, was very much grieved, as well as many others of his profeſſion, that an author ſo dangerous to the morals as Terence, ſhould be left in the hands of youth; and this danger, as he thought, aroſe from the very ſubſtance of the pieces themſelves, which, under the pureſt and moſt elegant diction that is poſſible to be imagined, concealed a poiſon the more pernicious, as it was the more ſubtle, and did not alarm a chaſte ear with thoſe groſs obſcenities, which are commonly obſervable in Plautus. To remedy this inconvenience, this gentleman, full of a commendable zeal for the advancement of children in piety as well as learning, drew up ſeveral pieces in imitation of the comedies of Terence, but took his ſubjects from the holy ſcripture. I have read the two firſt of them, and they appear to me extremely beautiful. The rules of the theatre indeed are not exactly obſerved in them, but the diction is of a purity and elegance, that comes very near Terence's, whoſe genius and ſtyle we may eaſily diſcern the author has expreſly ſtudied, and very happily copied in the Chriſtian pieces he has left us. I would gladly reprint one or two of them to reſcue a writer from oblivion, who certainly deſerves to be better known by men of learning than he is at preſent, and eſpecially by thoſe who are entruſted with the education of youth. This book would be very proper for the ſeminaries, where the pious eccleſiaſtics

upon, i. e. from the nature and quality of Terence's comedies, the matters there treated of, the principles that run through them, the intrigues which are to be found in them from beginning to end; intrigues which are indiſputably very dangerous to youth. This is what I have inſiſted upon for near two pages together, which M. Gaullyer has not taken the leaſt notice of. When any one undertakes to confute another's opinion, eſpecially where morality is ſo nearly concerned, I think he ſhould take care to do it with more exactneſs.

ſometimes think it a duty to put no other books into the hands of the young clergy, than ſuch as have a tincture of piety and Chriſtianity in them.

Tully's epiſtles, his paradoxes, his treatiſes of old age and friendſhip, his offices, and ſuch others, are a great help to the fourth and third claſſes. The purity and elegance of the Latin are not the greateſt advantages the boys meet with in them; all the world knows what excellent principles thoſe philoſophical books abound with. But as they are often filled with ſubtle and abſtracted reaſonings, which ſuppoſe a thorough knowledge of the ancient philoſophy, the generality of maſters agree that many paſſages in them are above the capacity of their ſcholars. And this leads me to wiſh that the advice I have given for the two preceding claſſes might likewiſe take place here; that is, that the ſtories and maxims might be drawn from ſeveral authors, and eſpecially from the philoſophical works of Tully, adapted to the ſtrength of thoſe claſſes. For it is not our buſineſs there to make the boys comprehend the chain of a long and obſcure reaſoning, which is far beyond their age, but to teach them the purity of the Latin, and to inſtil good principles into them. Now extracts, made with care and diſcretion, and which might ſometimes be drawn out into a reaſonable length, would equally anſwer both theſe views, and not be ſubject to the inconveniencies which are inevitable in going on with the explanation of books as they ſtand at preſent, which certainly were not written to teach boys Latin.

I inſiſt the more upon this article, as there are few hiſtorians, which are ſuitable to theſe claſſes. Except Cæſar, the fourth has none but Juſtin, and his latinity is not pure. The third is reduced to Quintus Curtius and Salluſt, which are to be alternately explained every year. The firſt, though not of the age of Auguſtus, is very acceptable to the boys for his florid ſtyle, and the importance of the facts he relates. As for Salluſt, there is no author to be preferred before him. Quintilian does not ſcruple to draw a parallel between

between him and Thucydides, who was so much esteemed among the Greek historians, and [*m*] he thinks he does Livy a great deal of honour, after having extolled him very much, in saying that by so many excellent qualifications, though in a manner very different from those of Sallust, he at length obtained the immortal reputation which the last had acquired by his wonderful brevity. [*n*] Sallust indeed, as well as Thucydides, has written in a style extremely lively, close, and concise; he has almost as many sentences as words, and leaves to be understood far more than he expresses. But this very character gives us cause to apprehend, lest he should prove too difficult for the third class; and I am the more induced to believe it, as I have seen very able masters, in the conferences appointed to examine and clear up the difficulties in him, very much at a loss to find out the meaning of a great number of passages. However, there is no author, who gives us a juster idea of the Roman republic, than Sallust, or who describes the genius and manners of his own age in more lively colours, which it is very momentous for us to be well acquainted with.

As to the second class, we have abundance of excellent works proper for the boys that are in it, the history of Livy, Tully *de oratore*, his philosophical works, and some of his orations. But here again we have farther occasion for choice and discretion; and I do not think we should make it a rule to explain every part of these authors, as they now stand. It is but a small portion of them that can be read in the course of one year, four or five books of Livy for instance; and even that is a great deal. And is it not most prudent in this case to pass over the places of less moment, such as the disputes of the tribunes in the first Decad, and several little wars, and give the boys some notion of them by word of mouth, in order to dwell

[*m*] Immortalem illam Sallustii velocitatem diversis virtutibus consecutus est. L. 10. cap. 1.

[*n*] Densus, & brevis, & semper instans sibi. Quintil. ibid. Ita creber est rerum frequentia, ut verborum prope numerum sententiarum numero consequatur. Lib. 2. de Orat. n. 56.

longer upon great events, which are far more pleaſing, and more capable of improving their underſtanding? The ſame may be ſaid of Tully's diſcourſes upon eloquence and philoſophy, which require ſtill more the application of this rule. For would it not be inſupportable in explaining the admirable book entitled *de oratore*, to put them upon reading fully and entirely the diſcourſe upon numbers, which contains near an hundred pages, and has abundance of points in it above the capacity of boys, and altogether uſeleſs to the end propoſed, which is the teaching them the Latin tongue, and the forming their taſte. An able and prudent maſter muſt therefore make choice of the paſſages he would explain; and I ſhould willingly apply to him in this reſpect what Quintilian ſays in ſpeaking of an orator, [o] *Nihil eſſe, non modò in orando, ſed in omni vita, prius conſilio.*

II.

Of what is principally to be obſerved in the explaining AUTHORS *in the higher Claſſes.*

The remarks which ſhould be made in the explaining authors, may be reduced to five or ſix articles. 1. The ſyntax, which gives the rules for the conſtruction of the different parts of ſpeech. 2. The etymology of the words, that is, their proper and natural ſignification. 3. The elegance of the Latin, or the pointing out what is moſt curious and delicate in that language. 4. The uſe of the particles. 5. Certain difficulties more particularly expreſſed. 6. The manner of pronouncing and writing Latin, which is not a matter of indifference, even towards underſtanding the ancient writers. I forbear to mention here what concerns the thoughts, figures, method, and œconomy of a diſcourſe, as I ſhall ſpeak at large upon thoſe ſubjects in another place.

[o] Lib. 6. cap. 6.

I.

I. *Of the* SYNTAX.

As this part muſt have been taught but very ſuperficially in the two former claſſes, it is abſolutely neceſſary the boys ſhould be more thoroughly inſtructed in it, in proportion as they grow up. We muſt not think that grammar, [*p*] which has more ſolidity in it than ſhew, and for that reaſon may appear deſpicable to ſome perſons, is undeſerving the ſtudy of boys who are placed in the higher claſſes. [*q*] It has not only wherewithal to ſet an edge upon their underſtanding, but is capable of employing the learning of the maſters; and it can only be prejudicial to ſuch as dwell wholly upon it, and fix there, but can never hurt thoſe who uſe it as a ſtep or road to paſs on to other branches of knowledge of a higher nature. It is grammar which enables the boys to give an account of the different conſtructions they meet with in diſcourſe, and to reſolve abundance of difficulties, which, without this help, would very much perplex them. For this reaſon they muſt always have in mind, certain ſhort, clear, and expreſs rules, to ſerve as ſo many keys for opening a door to the underſtanding of authors.

We find in theſe authors the relative, *qui*, *quæ*, *quod*, conſtrued very different ways. *Populo ut placerent quas feciſſet fabulas*, Terent. *Urbem quam ſtatuo veſtra eſt*, Virg. *Darius ad eum locum, quem Amanicas pylas vocant, pervenit*, Curt. *Ad eum locum, quæ appellatur Pharſalia, applicuit*, Cæſ. The maſter ſhould be thoroughly acquainted with all the rules that reſpect the relative. He muſt firſt give the children the moſt ſimple and eaſy, and then explain the reſt to them in the higher claſſes, as occaſion offers.

There are a great many ways of ſpeaking in Latin, which cannot be accounted for, but by ſuppoſing the

[*p*] Plus habet in receſſu, quàm in fronte promittit. . . . Sola omni ſtudiorum genere plus habet operis quàm oſtentationis. Quint. lib. 1.

[*q*] Interiora velut ſacri hujus adeuntibus, apparebit multa rerum ſubtilitas, quæ non modò acuere pueriliā ingenia, ſed exercere altiſſimam quoque eruditionem ac ſcientiam poſſit. Ibid.

Non obſtant hæ diſciplinæ puerilas euntibus, ſed circa illas hærentibus. Ibid.

word *negotium*, or some other like it, to be understood. *Triste lupus stabulis. Varium & mutabile semper fœmina*, Virg. *Parentes, liberos, fratres vilia habere*, Tac. *Annus salubris & pestilens contraria*, Cic. *Ultimum dimicationis*, Liv. sub. *tempus. Amara curarum*, Horat. *Ad Castoris*, sub. *ædem. Est regis*, sub. *officium. Abesse bidui*, sub. *itinere.*

Upon how many occasions must we have recourse either to Hellenism, or to other rules, to give an account of certain extraordinary constructions? *Cùm scribas, & aliquid agas quorum consueviſti*, Lucceius Ciceroni. *Sed istum, quem quæris, ego sum*, Plaut. *Illum, ut vivat, optant*, Ter. *Hæc me, ut confidam, faciunt*, Cic. *Istud, quicquid est, fac me ut sciam*, Ter. *Abstine irarum. Desine lacrymarum. Regnavit populorum.*

I shall content myself with this small number of examples. But what follows from hence is, that a master, who would explain authors well to the boys, and give an account of every thing, should be perfect in the rules of syntax, have thoroughly searched into the reasons of them, compared them with the passages of ancient authors, and reduced them as much as possible to certain general principles, which should serve as the basis and foundation for the understanding Latin. The *Methode Latine* of Port-Royal will supply a master with the greatest part of the reflections which are necessary for him upon this subject, and it would be a very faulty negligence not to make use of such an assistance.

II. *Of the* ETYMOLOGY *of* WORDS.

It is requisite to be particularly careful in making them well observe the etymology of words, that is, their genuine and natural signification; and to this end to point out, as there is occasion, their original and etymology; whence they are derived, and of what compounded. Some examples will better explain what I mean.

Reus signifies equally the two parties that plead, *reos appello, non eos modò qui arguuntur, sed omnes quorum de*

de re disceptatur, Lib. 2. de Orat. n. 183. *Reos appello, quorum res est*, ibid. n. 321. Thus they called him *reus*, who had engaged himself by promise or otherways, and was afterwards obliged to perform what he had promised. *Reus dictus est à re quam promisit ac debet*, Paulus. From whence comes that beautiful expression of Virgil, *Voti reus*. However *reus* is often opposed to *petitor*. *Quis erat petitor? Fannius. Quis reus? Flavius*, Q. Rosc. n. 42. And this appears to have been its most usual signification.

Crimen in good latinity signifies accusation, and in all probability comes from the Greek word κρίμα, *judicium*. *Ingrati animi crimen horreo. . . . Laudem imperatoriam criminibus avaritiæ obteri. . . . Falsum crimen, tanquam venenatum aliquod telum, in aliquem jacere*. Cic. Some persons of understanding are of opinion, that this word never signifies a crime in good authors; but I dare not venture to say so.

Facinus denotes a bold stroke, a daring action: when it is alone, it usually signifies a crime, a black action. *Nihil ibi facinoris, nihil flagitii prætermissum*, Liv. With an epithet, it is taken equally either in a good or bad sense. *Qui aliquo negotio intenti, præclari facinoris aut bonæ artis famam quærunt*, Sallust. *Facinus præclarissimum, pulcherrimum, rectissimum*, Cic. *Voluntario facinori veniam dari non oportere. . . . Scelestum ac nefarium facinus*, Cic. But *facinorosus* is always taken in an ill sense.

Socordia and *desidia* are found together in the preface of Sallust to his history of Catiline, *Socordia atque desidia bonum otium conterere*. These two words have very near the same signification, but yet with some difference. Valla thinks that one respects the mind and the other the body. *Socordia est inertia animi, desidia autem corporis*. But I question whether this distinction be well grounded.

The root of *Socordia* is *cor*, whose compounds are *concors, discors, excors, vecors*, and *secors* or *socors*, i. e. *sine corde*. This last word signifies idle, lazy, negligent, careless, indolent. *Nolim cæterarum rerum te secordem*

ſecordem eodem modo, Ter. *M. Glabrionem bene inſtitutum avi Scævolæ diligentia, ſocors ipſius natura negligenſque tardaverat*, Cic. *ſocors futuri*, Tac. careleſs of what is to come hereafter. Thus we ſee *ſocordia* ſignifies lazineſs, careleſſneſs, negligence, ſloth. *Pœnus advena ab extremis orbis terrarum terminis noſtra cunctatione & ſocordia jam huc progreſſus*, Liv. Quintilian joins two beautiful epithets to this ſubſtantive, to expreſs that indolence of diſpoſition, which blinds and ſtupifies the generality of parents to the faults of their children: *ſi non cæca ac ſopita parentum ſocordia eſt*. Tacitus oppoſes *induſtria* to *ſocordia*. *Langueſcet alioqui induſtria, intendetur ſocordia*. We ſhall explain by and by what is meant by *induſtria*.

Deſidia comes from *ſedeo*, whoſe derivatives are *obſes, præſes, reſes, deſes*, which have the genitive in *idis*. The two laſt ſignify idle, ſtupid, careleſs, ſupine, lazy, ſlothful, one who does nothing. *Deſidem Romanum regem inter ſacella & aras acturum eſſe regnum rati. . . . Sedemus deſides domi, mulierum ritu inter nos altercantes. . . . Timere Patres reſidem in urbe plebem*, Liv. *Reſes aqua*, Var. "ſtanding water." Thus we ſee what *deſidia* ſignifies. *Languori deſidiæque ſe dedere*, Cic. *Marceſcere deſidia & otio*, Liv. Virgil very happily makes uſe of this word to expreſs the falſe king of the bees, whoſe lazineſs made him heavy and ugly; *ille horridus alter Deſidia, latamque trahens inglorius alvum*; whereas the true king was active, laborious, and beautiful. I cannot avoid adding here that fine verſe of Horace, *Vitanda eſt improba Siren Deſidia*

Induſtria properly ſignifies activity of mind, application, attention, labour, care, and diligence. *Ingenium induſtria alitur. . . . Mihi in labore perferendo induſtria non deerit. . . . Enitar ne deſideres aut induſtriam meam, aut diligentiam. . . Perfectum ingenio, elaboratum induſtria. . . . Demoſthenes dolere ſe aiebat, ſi quando opificum antelucanâ victus eſſet induſtriâ*, Cic. INDUSTRIUS alſo properly denotes a laborious, active, and vigilant man, φιλόπονος. *Homo gnavus & induſtrius. . . . Homo vigilans & induſtrius. . . . In rebus gerendis vir acer & in-*

induſtrius, Cic. As ſucceſs and abilities in buſineſs are gained by labour and application, I do not know whether *induſtria* may not alſo ſignify induſtry, addreſs, ability. But as I dare not venture to deny it, ſo I queſtion whether any inſtances can be produced of it. The maſter ſhould not forget to obſerve to the boys, that this word is ſtill taken in another ſenſe; *de* or *ex induſtria*, expreſly, deſignedly, of ſet purpoſe.

It is fit alſo to make the boys diſtinguiſh the ſignification of certain words, which ſcarce ſeem to have any difference.

TUTUS and SECURUS are very often confounded. *Tutus* ſignifies ſafe, ſure, without danger, which has nothing to fear; *ſecurus*, without fear, without care, without uneaſineſs, *quaſi ſine cura*. Thence comes that beautiful ſaying of Seneca, *Tuta ſcelera eſſe poſſunt, ſecura non poſſunt*, Ep. 97.

There is a difference betwixt GRATUS and JUCUNDUS. The former ſignifies ſomething which pleaſes us, and we take kindly; the latter ſomething agreeable, which excites our joy. Now a thing may pleaſe us, without being agreeable, as the ſpeedy information of ſome bad or mournful piece of news, which it is of moment for us to know. Tully diſtinguiſhes theſe two ſignifications. *Iſta veritas, etiamſi jucunda non eſt, mihi tamen grata eſt.* Attic. lib. 3. Ep. 66. *Cujus officia jucundiora ſcilicet ſæpe mihi fuerant, nunquam tamen gratiora.* Lib. 4. Ep. fam. 6.

In common uſe GAUDERE and LÆTARI are confounded and indifferently employed. Yet to ſpeak exactly, they have a different ſignification. *Gaudium* expreſſes a more moderate and inward joy, *lætitia* a joy that ſhews itſelf outwardly with a great warmth and tranſport. Whence Cicero ſays, that there are occaſions, in which *gaudere decet, lætari non decet.* Tuſc. lib. 4. n. 66.

He diſtinguiſhes alſo betwixt AMARE and DILIGERE. *Quis erat qui putaret ad eum amorem, quem erga te habebam, poſſe aliquid accedere? Tantum acceſſit, ut mihi nunc*

nunc deniqne amare videar, antea dilexiſſe. Ad. Att. lib. 14. Ep. 20. *Amare* ſeems to denote a love proceeding from the heart and inclination, *diligere* a love grounded upon eſteem.

Perſons of the greateſt abilities may ſometimes be deceived in the meaning of certain words, which are ſeldom uſed, ſuch for inſtance as terms of art. Tully is not aſhamed to own, in a letter to his friend Atticus, that a ſailor had taught him the true ſignification of a term in navigation, which he had long been ignorant of, and had even miſtaken.

[r] *Arbitrabar ſuſtineri remos, cum* INHIBERE *eſſent remiges juſſi. Id non eſſe ejuſmodi didici heri, cum ad villam noſtram navis appelleretur: non enim ſuſtinent, ſed alio modo remigant. Id ab ἐποχῇ remotiſſimum eſt. . . . .* INHIBITIO *remigum motum habet, & vehementiorem quidem, remigationis navem convertentis ad puppim.* Indeed Tully, in a work which was wrote ſeven or eight years before the laſt juſt quoted, had given the word *inhibere* the meaning he here owns to be wrong. [s] *Ut concitato navigio, cum remiges* INHIBUERUNT, *retinet tamen ipſa navis motum & curſum ſuum intermiſſo impetu pulſuque remorum: ſic in oratione perpetua, cum ſcripta deficiunt, parem tamen obtinet oratio reliqua curſum, ſcriptorum ſimilitudine & vi concitata.*

III. *Of the* ELEGANCE *and* DELICACY *of the* LATIN TONGUE.

Though it may be ſaid of the authors of good latinity, that every thing in them is pure and elegant, it muſt however be owned that we meet with a certain peculiar delicacy of elocution in ſeveral places, which is eaſily diſtinguiſhable from the reſt by good judges; as in a parterre full of fine flowers, there are ſome of more exquiſite beauty and value than others, which connoiſſeurs know how to ſeparate from the more common. And it is ſoon to be perceived, whether ſuch as write Latin have acquired this tincture of

[r] Ep. ad Att, 21. lib. 13. [s] Lib. 1. de Orat. n. 153.

delicate

delicate and curious latinity from the ancients, or not. We frequently ſee diſcourſes, in which the diction is pure, correct, and intelligible, and yet void of that grace we are ſpeaking of, ſo that we may apply to them this ſentence of Tacitus, *Magis extra vitia, quam cum virtutibus.*

This delicacy of expreſſion conſiſts ſometimes in a ſingle word, and ſometimes in an entire ſentence. I ſhall give ſome inſtances of both.

Satietas. When this word is applied to nouriſhment, it is common. *Cibi ſatietas & faſtidium ſubamara aliqua re revelatur, aut dulci mitigatur*, Cic. But in a figurative ſenſe it has a great deal of elegance. *Cum naturam ipſam expleveris ſatietate vivendi. . . . Ego mei ſatietatem magno labore meo ſuperavi. . . . Neceſſe eſt ut orator aurium ſatietatem delectatione vincat. . . . Difficile dictu eſt quænam cauſa ſit cur ea quæ maxime ſenſus noſtros impellunt, & ſpecie prima acerrime commovent, ab iis celerrime faſtidio quodam & ſatietate abalienemur. . . . Mirum me deſiderium tenet urbis, ſatietas autem provinciæ*, Cic. *Sicubi eum ſatietas hominum, aut negotii ſi quando odium ceperat*, Terent. Sometimes SATIAS is uſed inſtead of *ſatietas*, and is no leſs elegant.

Ex meo propinquo rure hoc capio commodi,
Neque agri, neque urbis, odium me unquam percipit.
Ubi ſatias cœpit fieri, commuto locum. Ter. Eun. 5, 6.

INSOLENS. INSOLENTIA. Theſe words are common in the figurative ſenſe. *Inſolens hoſtis. Victoris inſolentia.* In their proper ſignification they are very elegant. They are compounded of *in* for *non*, and *ſoleo. Is nullum verbum inſolens, neque odioſum, ponere ſolebat*, Cic. *Inſolens vera accipiendi*, Sall. *Animus contumeliæ inſolens*, Tac. *Ea requiruntur à me, quorum ſum ignarus & inſolens. . . . Moveor etiam loci ipſius inſolentia. . . . . Propter fori judiciorumque inſolentiam, non modo ſubſellia, verum etiam urbem ipſam reformidat*, Cic. *Offenderunt aures inſolentia ſermonis*, Liv. *Quos nulla mali vicerat vis, perdidere nimia bona, ac voluptates immodicæ,*

modicæ, & eo impensius, quo avidius ex insolentia in eas se merserant, Liv. lib. 33. n. 18.

Utor. This verb, in its simple meaning, has nothing more than what is common. *Ad liberalitatem vectigalibus uti*, Cic. But it has some other very elegant significations. *Statuit nihil sibi gravius faciendum, quam ut illa matre ne uteretur*, Cic. All he thought of doing after such ill usage, was never more to see such a mother. *Adversis ventis usi sumus*, Cic. We had contrary winds. *Quo nos medico amicoque usi sumus*, Cic. He was our physician and friend. *Mihi si unquam filius erit, næ ille facili me utetur patre*, Ter. for *ero facilis erga illum*.

Nouns diminutives are very elegant in Latin, and are one of the particulars wherein that language is superior to ours. We need only mention them to shew their beauty. *Homines mercedula adducti. . . . In hortulis suis requiescit (Epicurus) ubi recubans molliter & delicate nos avocat à rostris. . . . Ithacam illam, in asperrimis saxulis tanquam nidulum affixam, dicitur sapientissimus vir immortalitati antepósuisse. . . . Incurrit hæc nostra laurus non solum in oculos, sed jam etiam in voculas malevolorum. . . . Rogo te . . . . ut amori nostro plusculum etiam quam concedit veritas, largiare . . . . ut nosmetipsi vivi gloriolâ nostra perfruamur. . . . Non vereor ne assentatiuncula quadam aucupari gratiam tuam videar. . . Narrationem mendaciunculis aspergere. . . . Opus est limatulo & politulo judicio tuo. . . . Tenuiculo apparatu significas Balbum fuisse contentum*, Cic. *In unius mulierculæ animula si jactura facta fuerit. . . . Cum oppida, quæ quodam tempore florentissima fuerunt, nunc prostrata & diruta ante oculos jacerent, cæpi egomet mecum sic cogitare: Hem! nos homunculi indignamur, si quis nostrum interiit, aut occisus est, quorum vita brevior esse debet; cum uno loco tot oppidorum cadavera projecta jaceant*, Sulp. in Epist. ad Cic. How expressive is the diminutive *homunculi*, to shew the meanness of man? And how necessary is the diminutive to express the astonishing force and length of note in so small a body as that of a nightingale? *Tanta vox tam parvo in corpusculo, tam pertinax spiritus*, Plin.

Plin. Our language has not words to render beauties of this kind.

There is a great delicacy in ſeveral nouns and verbs compounded of the prepoſition *ſub*, whoſe office is to diminiſh the force and ſignification of the words it is joined to. *Subagreſtis. Subruſticus. Subcontumelioſe. Quia triſtem ſemper, quia taciturnum, quia ſubhorridum atque incultum videbant. . . . . Subrauca vox. Subturpiculus. Subdubitare. Subiraſci. Subinvidere. Suboffendere*, Cic.

Verbs frequentatives, ſo called, becauſe the thing ſpoken of is frequently repeated, have likeways ſometimes a peculiar grace. *Factito. Declamito. Lectito. Ad me ſcribas velim, vel potius ſcriptites*, Cic. *Aiunt eum, qui bene habitet, ſæpius ventitare in agrum*, Plin.

The reading of Tully is very uſeful towards finding out the beauty and delicacy of the elocution I am ſpeaking of. I ſhall here give ſome examples of greater length.

1. *Libandus eſt ex omni genere urbanitatis facetiarum quidam lepos, quo tanquam ſale perſpergatur omnis oratio*, Lib. 1. de Orat. n. 159. This is a true inſtance of Tully's taſte in writing Latin. How curious is the expreſſion, *libandus lepos!* He often makes uſe of it in other places very elegantly. *Nulla te vincula impediunt ullius certæ diſciplinæ, libaſque ex omnibus quodcumque te maxime ſpecie veritatis movet*, Lib. 5. Tuſc. 82. *Omnibus unum in locum coactis ſcriptoribus, quod quiſque commodiſſime præcipere videbatur, excerpſimus, & ex variis ingeniis excellentiſſima quæque libavimus*, 2 de Inv. 4. *Non ſum tam ignarus cauſarum, non tam inſolens in dicendo, ut omni ex genere rationem aucuper, & omnes undique floſculos carpam atque delibem*, Pro Sext. 119.

2. *Habeat tamen illa in dicendo admiratio ac ſumma laus umbram aliquam & receſſum, quo magis id quod erit illuminatum exſtare atque eminere videatur*, 3 de Orat. n. 99. All the terms are choſen, and proper to the image, from whence the metaphor is taken; *umbra, receſſus, illuminatum, exſtare, eminere*. And this paſſage teaches us not to expect the delicacy we ſpeak of to be equally diffuſed through every part of a diſcourſe.

3. *Di-*

3. *Dicebat Iſocrates, doctor ſingularis, ſe calcaribus in Ephoro, contra autem in Theopompo frænis uti ſolere: alterum enim exultantem verborum audacia reprimebat, alterum cunctantem & quaſi verecundantem incitabat. Neque eos ſimiles effecit inter ſe, ſed tantum alteri affinxit, de altero limavit, ut id conformaret in utroque, quod utriuſque natura pateretur.* Lib. de Orat. n. 36.

This paſſage would admit of ſeveral obſervations; but I ſhall confine myſelf to theſe two expreſſions, *alteri affinxit, de altero limavit*, which ſeem to be very juſt and extremely elegant. Put only *adjecit* and *detraxit*, which are ſynonymous to them, in their ſtead, and ſee the difference.

ALTERI AFFINXIT. *Affingere* in good latinity ſignifies *adjungere. Ne illi vera laus detracta oratione noſtra, nec falſa afficta eſſe videatur*, Pro leg. Man. 10. *Faciam ut intelligatis in tota illa cauſa, quid res ipſa tulerit, quid error affinxerit, quid invidia conflarit.* Pro Cluent. 9.

DE ALTERO LIMAVIT. This word in its ſimple meaning has nothing which ſtrikes us. *In arbores exacuunt limantque cornua elephanti*, Plin. But in the figurative ſenſe it has always ſomething beautiful and remarkable. Sometimes it ſignifies to retrench, and ſometimes to adorn, becauſe it is by taking off what is ſuperfluous, that the file poliſhes and finiſhes. It is here taken in the firſt ſenſe, *de altero limavit*, as in this other paſſage of Cicero, *De tua benefica prolixaque natura limavit aliquid poſterior annus propter quandam triſtitiam temporum*, Ep. 3. lib. 8. *Limare*, when it ſignifies to poliſh, to adorn, to finiſh, is likeways very elegant. *Neque hæc ita dico, ut ars aliquid limare non poſſit.... Hæc limantur à me politius*, Cic. *Limandum expoliendumque ſe alicui permittere*, Plin. jun.

The comparing of ſeveral paſſages, where the ſame words are uſed, may be very uſeful to the boys, and alſo to the maſter, by enriching their memory with a great many elegant ways of expreſſion, and by giving them a taſte of good and pure latinity. Rob. Stephens's Latin Theſaurus, and for want of it Charles Stephens's

Stephens's Dictionary, which is no other than an abridgement of the Theſaurus, and which a good maſter cannot be without, will ſupply abundance of examples, out of which he may chuſe ſuch as will beſt ſuit his purpoſe. The Latin apparatus of Tully will be alſo very uſeful to him. And the pains he takes in making extracts, and in tranſcribing the moſt beautiful paſſages, will neither be unſerviceable to himſelf nor his ſcholars; eſpecially if he is careful to throw great part of the beautiful expreſſions, he dictates by word of mouth, into their exerciſes.

IV. *Of the Uſe of Particles.*

In the firſt edition of this work I forgot to treat of particles, which are not however a matter of indifference either for the underſtanding of the Latin tongue, or in compoſition. By this word we underſtand prepoſitions, conjunctions, adverbs, &c. Particles contribute very much to the force, delicacy, and beauty of language, and point out the turn and propriety of it. Nothing ſerves more to expreſs the genius and peculiar character, which diſtinguiſhes this in particular from others. Nothing ſhews better, whether a man, who now ſpeaks or writes Latin, is maſter of the beauties and elegance of the language, or is well read in the antient authors. For it often happens, without our perceiving it, (and who can hope to be entirely exempt from this fault?) that we ſpeak our native tongue in Latin, by following the ſame turn, the ſame order of words, the ſame manner of expreſſion, which we uſe in our own language, and which are abſolutely different in Latin. It is therefore of moment to teach youth the uſe which good authors make of this kind of particles, and this ſtudy may be proper for every claſs, by proportioning the remarks to the capacity of the ſcholar.

Turſellinus has drawn up a little book on this ſubject, which is extremely well wrote. And before him Steuvechius, a man of learning in Ger-

many, † had treated the same thing with a great deal of order and exactness. These two books may be of some assistance to the master. We learn from them, that particles serve not only to join sentences together, or the different parts of the same sentence, but to set off and vary the style; as will appear more evident from a few instances.

The first word we meet with in Tursellinus is the preposition *à* or *ab*. He produces thirteen or fourteen different significations of it, which he supports with several authorities. I shall mention but a few of them.

Si caput à sole doleat, Plin. By reason of the sun.

Pecuniam numeravit ab ærario, Cic. The money of the treasury.

Vide ne hoc totum faciat à me, Cic. Do not make for me.

Mediocriter à doctrina instructus, angustius etiam à natura, Cic. On the part of instruction. . . . On the part of nature.

Ab recenti memoria perfidiæ, aliquanto minore cum misericordia auditi sunt, Liv. Because of the still fresh remembrance of their treachery.

Homo ab epistolis. A secretary, a man employed to write letters.

ENIMVERO.

This word has several different significations, which are all elegant.

To affirm or deny with more force; to insist strongly upon any thing. *Tum te abiisse hinc negas? . . . Nego enimvero*, Plaut. *Tunc enimvero deorum ira admonuit*, Liv.

To express the joy and readiness, wherewith any thing is done. *Illi enimvero se ostendunt, quod vellet, esse facturos*, Cic.

It is also used to express indignation. *Enimvero hoc ferendum non est*, Cic.

† It is called *Godescbalci Stuvechii Husdani de particulis linguæ Latinæ liber*, and was printed at Cologne in 1580.

E o.

This adverb is conſtrued different ways.

Quarum rerum eo gravior eſt dolor, quo culpa major, Cic.

Eo tardius ſcripſi ad te, quod quotidie te expectabam, Cic.

Id eo facilius credebatur, quia ſimile vero videbatur, Cic.

Non eo dico, C. Aquili, quo mihi veniat in dubium tua fides, Cic.

A careful maſter knows how to make uſe of this kind of remarks. He makes not a great many at a time, for fear of overcharging the memory of the boys. He introduces them at a proper ſeaſon as opportunity offers. He ſupports them with ſeveral inſtances, to make the deeper impreſſion; and he endeavours afterwards to throw them into the exerciſes he ſets them to make. And I am of opinion, that this kind of exerciſe may be very uſeful both for the underſtanding of the language, and the elegance of compoſition.

V. *Of difficult and obſcure Paſſages.*

Difficulty and obſcurity in authors may ariſe either from what relates to hiſtory, fable, and antiquities; or from a perplexed, and ſometimes an irregular conſtruction; from expreſſions that are uncommon, metaphorical, and capable of ſeveral meanings; or from want of correctneſs in the text, and the ſame paſſage being read various ways, which often increaſes the obſcurity inſtead of removing it.

1. To be able to underſtand and explain authors well, it is abſolutely neceſſary for a maſter to be acquainted with the fable, hiſtory and cuſtoms of the ancients. He is not obliged to ſpend a great deal of time upon them, but he muſt neither be ignorant of them, nor neglect them. This point muſt not take up the whole buſineſs of his explication, but it muſt make a part of it. Under this head there is a kind

of obſcure erudition, ill-digeſted, and loaded with uſeleſs and trifling facts, and in a word more capable of corrupting the underſtanding than improving it. And we may juſtly apply to it what Quintilian ſays upon another ſubject, [*t*] *Inter virtutes grammatici habebitur aliqua neſcire.* But there is withal an ignorance in this caſe, which can proceed only from idleneſs, and which would be inexcuſable in men of letters, who paſs a part of their lives in ſtudying the ancients, and by their profeſſion are to teach others the knowledge of them. But I ſhall ſpeak of this matter more at large in another place.

2. When a perplexed conſtruction occaſions the obſcurity, it is removed at once by diſpoſing the words in their natural order. This ſentence, which ſtands at the beginning of Livy, *Utcumque erit, juvabit tamen rerum geſtarum memoriæ principis terrarum populi pro virili parte & me ipſum conſuluiſſe*, may puzzle the boys at firſt view. But place the words in the following manner, and there is no obſcurity in them; *Juvabit &* (id eſt *etiam*) *me ipſum conſuluiſſe pro virili parte memoriæ rerum geſtarum populi principis terrarum.* This paſſage of the 6th book, *Ita omnia conſtante tranquilla pace, ut eo vix fama belli perlata videri poſſet*, has certainly ſome obſcurity in it, which vaniſhes upon placing them thus, *Ita omnia tranquilla* (ſubaudi *erant*) *pace conſtante, ut, &c.*

3. Sometimes the difficulty ariſes from certain extraordinary or irregular conſtructions, which one word may clear up.

Eo melioribus uſuras viris, [*u*] ſays Romulus, addreſſing himſelf to the Sabine women, who had been carried off, *quod connixurus pro ſe quiſque ſit, ut cum ſuam vicem functus officio ſit, parentum etiam patriæque expleat deſiderium.* It is the laſt part of this ſentence that is ſomewhat obſcure. It may be made plainer by giving it a little more length. UT CUM *ſecundum* SUAM VICEM, *ſeu, quod ad ſe proprie ſpectat, ſuo quiſque* FUNCTUS OFFICIO SIT, id eſt, *cum ſuæ quiſque conjugi amo-*

[*t*] Lib. 1. cap. 4. [*u*] Liv. lib. 1. n. 9.

rem

rem præſtiterit quem vir uxori debeat ; cumulatiorem inſuper impendat caritatis modum, quo PATRIÆ ET PARENTUM *amiſſorum illis jacturam* DESIDERIUMQUE EXPLEAT.

Hinc patres, hinc viros orabant (Sabinæ mulieres) ne ſe ſanguine nefando ſoceri generique reſpergerent : ne parricidio macularent partus ſuos. nepotum illi, liberûm hi progeniem [x]. There is no obſcurity, but in the ſecond clauſe. It conſiſts in the laſt words, *nepotum . . . liberum . . . progeniem*, which ſignify *nepotes & liberos* ; and ſtill more in the preceding ones, *ne parricidio macularent partus ſuos.* They call parricide the crime by which the fathers-in-law and the ſons-in-law were about to kill one another, and they conjure them to ſpare their children and grandchildren that ſhame, who might otherways be told that their fathers or grandfathers were parricides. A great critic is of opinion, that we muſt here neceſſarily read *orbarent* inſtead of *macularent* ; but he is miſtaken, and this ſhews that we ſhould not eaſily give in to altering texts.

[y] *Quia occidione prope occiſos Volſcos movere ſua ſponte arma poſſe, id fides abierit.* The conſtruction of the laſt words is very unuſual, and requires a word to explain it. *Quia fides abierit, fides non ſit*, id eſt, *credi non poſſit, occidione prope occiſos Volſcos movere ſua ſponte arma poſſe, quia, inquam, credi non poſſit id ita eſſe . . .*

[z] *Sunt & belli ſicut pacis jura, juſtéque ea non minus quàm fortiter didicimus gerere.* To what does *ea* here relate? The ſenſe carries it before the ſyntax. For it is plain that *bella* muſt be underſtood.

[a] *Filiam pater avertentem cauſam doloris . . . elicuit, comiter ſciſcitando, ut fateretur*, &c. The expreſſion, *Filiam pater elicuit, ut*, &c. is uncommon, and requires explaining.

4. At other times the reader is puzzled by an unuſual metaphor, or an expreſſion capable of different conſtructions.

[x] Liv. lib. 1. n. 19.
[y] Liv. lib. 3. n. 10.
[z] Liv. lib. 5. n. 27.
[a] Liv. lib. 6. n. 34.

[*b*] *Diſſipatæ res nondum adultæ diſcordia forent; quas fovit tranquilla moderatio imperii, eoque nutriendo perduxit, ut bonam frugem libertatis maturis jam viribus ferre poſſent.* "All affairs when not come to matu-"rity, are repreſſed by diſcord; which on the other "hand are cheriſhed by the gentleneſs of command, "and are at length rendered capable of producing the "ripe fruits of liberty." This paſſage is admirable both for the ſubſtance of the reflection itſelf, and the manner wherein it is expreſſed. But from whence is the metaphor taken, in which its principal beauty conſiſts? For the explication of the paſſage muſt begin with that, as it cannot be underſtood without it. Had Livy a view to the cares of a nurſe, and the light and ſimple nouriſhment which children have need of, before they can be brought to digeſt more ſolid food? Or did he take his compariſon from the moderate warmth of the earth, which, after having ſwelled and ſoftened the grain, and made it ſhoot out at firſt a ſmall green point, ſtrengthens it inſenſibly, and conducting it by different degrees to its maturity, enables it at laſt to ſupport the weight of the ear? I have known two learned profeſſors divided upon this paſſage, ſupport each their ſentiments with very plauſible reaſons; and it is ſure a point of difficulty.

[*c*] Livy ends the deſcription of the puniſhment of Brutus's children with this excellent reflection: *Nudatos virgis cædunt, ſecurique feriunt; cùm inter omne tempus pater, vultuſque & os ejus ſpectaculo eſſet, eminente animo patrio inter publicæ pœnæ miniſterium.* Two very different meanings are given to theſe laſt words *animo patrio*. The one ſide urges that they ſignify, that upon this occaſion the character of conſul gained the aſcendant over that of the father, and the love of his country ſtifled all ſenſe of compaſſion in Brutus towards his ſon. This verſe in Virgil, *Vincet amor patriæ*, and the inſenſibility and rigour which [*d*] Plutarch aſcribes to Brutus, ſeem to confirm this expoſition. Others on the contrary maintain, and

[*b*] Liv. lib. 2. n. 1. [*c*] Lib. 2. n. 5. [*d*] Vit. Public.

their

their ſentiments ſeem more reaſonable, and better founded in nature, that theſe words ſignify, that during the execution of ſo ſad a ſentence, as the execution of his own children, which the office of conſul impoſed upon Brutus, how much ſoever he ſtrove to ſuppreſs his grief, the affection of the father broke out, notwithſtanding his endeavours. And the verſe in Virgil neceſſarily carries this ſenſe along with it, as it expreſſes a ſtruggle between the ſentiments of nature, and the love of his country, and that the latter ſhould get the better. *Vincet amor patriæ.*

Such difficulties as theſe may ſerve to form the judgment of the boys, to give them a taſte of true and exact critiſciſm, and to throw a variety and chearfulneſs into their ſtudies, which may render them more agreeable.

5. There is another kind of difficulties ariſing from the corruption of the text. In my opinion we owe this juſtice to the good authors of antiquity, when we find in their writings paſſages of an impenetrable obſcurity, and void of all ſenſe, to think that the text is corrupt, and ſomething wanting; after which we may have recourſe to conjectures.

[*e*] *Dignos eſſe, qui armis (Volas) cepiſſent, eorum urbem agrumque Volanum eſſe.* M. le Febvre writes, *dignum eſſe*, id eſt, *æquam.*

[*f*] *Non jam orationes modò Manlii, ſed facta populæria in ſpeciem, tumultuoſa eadem, qua mente fierent, intuenda erant.* Gronovius clears up this paſſage by changing two letters, and ſubſtituting *intuenti. Facta, popularia in ſpeciem, tumultuoſa eadem, qua mente fierent intuenti, erant.*

[*g*] *Sic libris fatalibus editum eſſe, ut, quando aqua Albana abundaſſet, tum, ſi eam Romanus ritè emiſiſſet, victoriam de Veientibus dari.* The fault is evident, *ut . . . dari*, whether it proceeds from the inadvertency of the author, or the ignorance of the copiſt.

[*e*] Liv. lib. 4. n. 49. [*f*] Liv. lib. 6. n. 14. [*g*] Lib. 5. n. 15.

Pliny the naturaliſt ſpeaks thus of the ſmall worm, from whence the bee is formed: [*b*] *Id quod excluſum eſt, primùm vermiculus videtur candidus, jacens tranſverſus, adhærenſque ita ut paſcere videatur.* Theſe laſt words, *ita ut paſcere videatur*, which were in all the editions and manuſcripts, ſcarce make any tolerable ſenſe; and thus they have very much puzzled all the critics, who have taken a great deal of pains to explain them, or to introduce a various reading. This paſſage has been perfectly reſtored by the bare change of a few letters, *ita ut pars ceræ videatur.* As this ſmall worm is white, and ſticks cloſe to the wax, it ſeems to be part of it. This emendation, which is one of the happieſt in its kind, we owe to the learned F. Petavius, and after him to F. Hardoüin, who before he had ſeen the former's note, had corrected the place in the ſame manner; and confirms the correction by a paſſage in Ariſtotle, which proves it to be juſt.

VI. *Of the ancient Manner of pronouncing and writing* LATIN.

The gift of ſpeech, and the invention of writing, are two ineſtimable advantages that Divine Providence has been pleaſed to grant mankind, which could never have been obtained by their unaſſiſted endeavours.

"It is a wonderful invention, (ſays [*i*] a great man "upon this ſubject) to compoſe ſuch an infinite va- "riety of words, out of five and twenty or thirty "ſounds, which without any thing in themſelves re- "ſembling what paſſes in our minds, do notwith- "ſtanding diſcover the whole ſecrets of them to "others, and enable thoſe who cannot otherwiſe pe- "netrate ſo far, to underſtand whatever we conceive, "with all the different motions of our ſouls." [*k*] And it is a ſecond wonder, almoſt as aſtoniſhing as the firſt, to have found the means, by drawing figures

[*b*] Plin. hiſt. nat. lib. 11. cap. 16.

[*i*] Gram. raiſon. p. 27.

[*k*] Phœnices primi, ſi famæ creditur, auſi
Manſuram rudibus vocem ſignare figuris. LUCAN. l. 3.

upon

upon paper, of ſpeaking to the eyes as well as the ears, of fixing ſo light a ſubſtance as words, of giving conſiſtence to ſounds, and colour to thoughts.

The boys ſhould be early informed of this twofold advantage, we every day, and almoſt every moment, find ſerviceable, and for which we ſeldom make our acknowledgments to God in the manner we ought.

The ancient manner of writing and pronouncing being an eſſential part of grammar, ſhould be taught the boys at their firſt entrance upon ſtudy. But ſome obſervations may be reſerved to a more advanced age, as they require a greater maturity of judgment.

It is abſolutely neceſſary for the boys to be well acquainted with the nature of the letters, and the connection they have with one another. This knowledge will make them better diſtinguiſh the cadence and harmony of periods, diſcover the etymology of certain words, know how they were anciently pronounced, and ſometimes even enable them to underſtand very obſcure paſſages in authors, or to reſtore ſuch as have been corrupted.

The ancients in ſpeaking always expreſſed the quantity of the vowels, and diſtinguiſhed conſtantly the long from the ſhort ones in pronunciation. We obſerve this diſtinction in the penultima of words of more than two ſyllables, *amabam*, *circumdabam*; but there does not uſually appear the leaſt trace of it in words of two ſyllables, *dabam*, *ſtabam*; which is a very conſiderable defect. By this means the Latin verſes loſe a great part of their grace, when uttered by us. It is as though we ſhould pronounce *pate* in French, when ſpoken of animals, like *pâte*, which ſignifies paſte. M. Perrault, for want of knowing the nature of letters, maintained that the *a* of *cano* in the verſe of Virgil, *Arma virumque cano*, ſhould be pronounced like the *a* in the penultima of *cantabo*, in the verſe criticized upon by Horace, *Fortunam Priami cantabo, & nobile bellum*. It is, ſays M. Deſpreaux in his confutation, a miſtake he imbibed at ſchool, where the bad method of

of pronouncing ſhort letters in Latin words of two ſyllables as long ones, is generally practiſed.

The ancients ſometimes confounded the *e* and the *i* in writing, and evidently did ſo in pronunciation. [*l*] Quintilian obſerves, that in his time they wrote *here* inſtead of *heri*, that *ſibe* and *quaſe* were to be found in ſeveral books inſtead of *ſibi* and *quaſi*, and that Livy wrote thus. From whence doubtleſs it happens, that theſe letters are indifferently uſed in certain caſes, *pelvem* or *pelvim*, *nave* or *navi*. Hence alſo it is, that as the *e* in the diphthong *ei* was ſcarce ſounded, and the *i* almoſt only heard, this laſt letter has remained ſingle in certain words, as *omnis* for *omneis*, which is ſo very frequent in Salluſt.

[*m*] Craſſus in Tully reproaches Cotta, that by ſtifling the *i*, and dwelling too long upon the *e*, in the diphthong *ei*, he did not pronounce like the orators of old, but like the ploughmen, who, according to Varro, ſaid *vellam* for *veillam*, or *villam*. A fault, very like, is at preſent very cuſtomary among abundance of perſons, who pronounce the *i* almoſt like an *e*, in ſuch words as have an *i* before an *n*, as *princeps*, *ingens*, *ingenium*, *induo*; whereas in theſe words it ſhould be pronounced as in the prepoſition *in*, and when the *i* is followed by other letters, *immitis*, *primus*,

The vowel *u* was pronounced *ou* by the Latins, and is ſtill ſo by the Italians and Spaniards. *Cuculus* was pronounced as we ſhould do *coucoulous*, whence comes the French word *coucou*; which words in both languages have been formed by an *onomatopeia*, that is, an imitation of the ſound taken from the cry of that bird. Now this pronunciation adds a peculiar grace and ſoftneſs to the Latin words. We have ſome little remains of it in ſuch words as have an *u* before an *m*, or an *n*, *dominum*, *dederunt*; which ſhould not be pronounced as written with a full *o*, *dominom*, though this is very common.

[*l*] Lib. 1. cap. 7.

[*m*] Quare Cotta noſter, cujus tu illa lata, Sulpici, nonnunquam imitaris, ut *iota* literam tollas, & *d* pleniſſimum dicas, non mihi oratores antiquos, ſed meſſores videris imitari. 3. de Orat. n. 46.

Among

Among the four liquids, *l*, *r*, *m*, *n*, the two firſt are juſtly ſo called; for they are indeed flowing, and pronounced with eaſe and quickneſs. The *m* has a very thick ſound, and for that reaſon Quintilian calls it *mugientem literam*. He obſerves, that as there was ſomething heavy in it, it was formerly cut off at the end of a word, *die' hanc*; [*n*] and even when it was written, it was ſcarce pronounced, *Multùm ille & terris, multùm jactatus & alto*. And thus there was a ſmoothneſs and grace in the pronunciation of this verſe, which we now know nothing of.

The *s* is called hiſſing, from the ſound it makes; for which reaſon it uſed formerly to be cut off at the end of a word, *ſerenu' fuit*, *dignu' loco*. There are ſome French words, in which the ſame letter is ſuppreſſed in pronunciation, though retained in writing: *Vous*, *nous*, *faites*. . . . The Romans always ſounded the *s*, and pronounced it fully in the middle of a word, as in the beginning, *miſeria*, *ſeria*. They even doubled it in the middle, when a long vowel went before it, *cauſſa*, *caſſus*, *diviſſiones*. [*o*] And thus Tully and Virgil wrote. Our language ſoftens this letter in the middle of a word, and we pronounce Latin in the ſame manner.

The *z* was pronounced by the Latins with great ſmoothneſs, which, according to [*p*] Quintilian, diffuſed an agreeable charm through a diſcourſe. It anſwered almoſt to our *s* between two vowels, *Muſe*, with the addition of ſomething like the ſound of a *delta* after the *s*. It was thus the Dorians pronounced and wrote it in Greek, συρίσδω for συρίζω, which certainly is very ſmooth. Some think the *d* ſhould be pronounced before the *s*, *Mezentius*, *Medſentius*.

From the relation which certain letters bear to one another, as *b* and *p*, to *d* and *t*, we learn why ſome words are wrote one way, and pronounced another.

[*n*] Etiamſi ſcribitur, tamen parum exprimitur: adeo ut penè cujuſdam novæ literæ ſonum reddat. Quintil. l. 9. c. 4.

[*o*] Quomodo & ipſum (Ciceronem) & Virgilium ſcripſiſſe, manus eorum docent. Quint. lib. 1. cap. 13.

[*p*] Lib. 12. cap. 10.

[*q*] Quin-

[q] Quintilian obſerves, that in *obtinuit* reaſon demands a *b*, but the ears hear nought but a *p*. And it is thus in all languages. The French pronouce *grant eſprit*, *grant homme*, though they write *grand eſprit*, *grand homme*.

The ancients ſtrongly ſounded the aſpiration, eſpecially before the vowels, which added great force and grace to the pronunciation. *Me-ne Iliacis occumbere campis Non potuiſſe, tuaque animam* HANC *effundere dextra?* 1. Æn. 101. *Si Pergama dextrâ Defendi poſſent, etiam* HAC *defenſa fuiſſent.* 2. Æn. 291. Theſe admirable verſes loſe a part of their beauty, if the aſpiration is not ſtrongly expreſſed. It is very uſual with the boys to be negligent in this point, eſpecially the Pariſians, which the maſter's care may eaſily correct.

Several uſeful and important obſervations have been made upon the *v* and the *j* conſonants, which the ancients without doubt did not pronounce altogether as we do. It may be of ſervice to inform the boys of them, and to let them know what is meant by the *Digamma Æolicum*, or double *gamma*, a character deſigned to expreſs the *v* conſonant, TERMINAFIT for TERMINAVIT. The emperor Claudius, though maſter of the world, had not credit enough to have it admitted among the Latin letters.

From theſe obſervations, and ſeveral others of a like nature, we muſt conclude that the Romans pronounced Latin in a very different manner from what we do now; that thus both their proſe and verſe loſe a great part of their beauty when pronounced by us, as we ſee ours very much mangled by foreigners, who are unacquainted with our manner of pronouncing. They had a thouſand delicacies in their delivery, which we are ſtrangers to. They diſtinguiſhed the accent from the quantity, and knew very well how to raiſe the ſound of a ſyllable, without making it long, which we are not accuſtomed to obſerve. They had even ſeveral ſorts of long and ſhort vowels, and uttered them with a ſenſible difference. The whole people were

[q] Lib. 1. cap. 13.

very

very delicate in this point; and we learn from Tully, that if a syllable was pronounced longer or shorter than it should be, in the verses of a comedy, the [r] whole theatre would cry out against the false pronunciation, without any other rule than the perception of the ear, which was accustomed to the difference betwixt long and short syllables, as also to the rising and falling of the voice, wherein the knowledge of accents consists.

Such observations as these, upon the manner of pronouncing and writing among the ancients, may be very useful, and at the same time agreeable to the boys, provided the masters make a judicious choice of them, introduce them at a seasonable time, and do not make too many of them at once, which may become very irksome and tedious. And, till they have leisure to consult the originals themselves, they may instruct themselves upon this head in a little time, and with very little trouble, from the *Methode Latine* of Port-Royal, whence I have borrowed most of the reflections I have made upon this subject. That book, though it is not without its faults, will soon teach them to inform their scholars in many points, which are equally useful and curious.

They will see there, that it is most proper to write *sumsi*, *deliciæ*, *vindico*, *autor* or *auctor*, *convicium*, *fecundus*, *felix*, *femina*, *fenus*, *fetus*, *lacrima*, *pœna*, *patricius*, *tribunicius*, *fictlicius*, *novicius*, *quatuor*, *quicquid*, *Sallustius*, *Appuleius*, *fidus*, *solemnis*, *sollistimum*, *sulfur*, *subsiciva*, or *subcesiva*, with several other like observations, confirmed by proofs and authorities.

III. *Of the* CUSTOM *of making the Boys talk* LATIN *in the Classes.*

There are two extremes in this case, which in my opinion are equally faulty. The one is not to suffer

[r] In versu quidem theatra tota reclamant, si fuit una syllaba aut brevior aut longior. Nec verò multitudo pedes novit, nec ullos numeros tenet: nec illud, quod offendit, aut cur, aut in quo offendat, intelligit; & tamen omnium longitudinum & brevitatum in sonis, sicut acutarum graviumque vocum judicium, ipsa natura in auribus nostris collocavit. Orat. n. 173.

the

the boys to talk any other language in their claſſes than Latin; and the other is to neglect entirely the making them talk in that language at all.

1. As to the firſt inconvenience, I do not comprehend how it can be required of the children to talk a language which they do not yet underſtand, or which they are abſolutely ſtrangers to. Uſe alone may ſuffice for living languages, but not for the dead; which cannot well be taught otherways than by the aſſiſtance of rules, and the reading of authors, who have written in them. Now it requires ſome conſiderable time before they can arrive at the underſtanding of thoſe authors.

Beſides, ſuppoſing they ſhould not be obliged to talk Latin, till ſome authors had been explained to them, is there the leaſt reaſon to expect, that even then, by talking with one another, and in their claſſes, they ſhould be able to expreſs themſelves in a pure, exact, and elegant manner? How many improprieties, barbariſms, and ſoleciſms would eſcape them? And is this a likely way of teaching them the purity and elegance of the Latin tongue? Or would not the low and ſorry language of their familiar diſcourſe neceſſarily creep into their compoſitions.

If they are obliged always to talk Latin ſo early, what will become of their mother tongue? Is it reaſonable to give it up, or neglect it, for the ſake of a foreign one? I have already obſerved, the Romans did not act thus with their children, and a great many reaſons may induce us to imitate them in this point. As the French language is now introduced into almoſt all the courts of Europe, not by the violent methods of arms or authority, like that of the Romans, but by its politeneſs and charms; as almoſt all negotiations, public or private, and treaties between princes, are tranſacted in ſcarce any other language; as it is become the common language of all gentlemen in foreign countries, and is generally uſed by them in the commerce of civil life; would it not be a ſhame

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for Frenchmen in a manner to renounce their country, by deſerting their mother tongue, in favour of another, which, with regard to them, can never be either ſo extenſive in its uſe, or ſo neceſſary?

But the greateſt inconvenience of all in this cuſtom, and which affects me moſt, is, that in ſome meaſure it cramps the genius of the boys, by laying them under a conſtraint which hinders them from expreſſing themſelves with freedom. One of the principal parts of a good maſter's buſineſs, is to accuſtom youth to think, reaſon, aſk queſtions, propoſe difficulties, and talk with exactneſs and ſome extent. And is this practicable in a foreign tongue? Or are many maſters capable of doing it themſelves?

It does not follow, however, from what I have obſerved, that this cuſtom ſhould be entirely neglected. Not to mention a number of unforeſeen occaſions, which may happen in life, eſpecially in travelling into other countries, where the talent of underſtanding and talking Latin with eaſe becomes very ſerviceable, and ſometimes abſolutely neceſſary; as the majority of ſuch as are brought up in colleges are one day to apply themſelves, ſome to phyſic, others to law, a great many to divinity, and all to philoſophy, they are indiſpenſibly obliged, in order to ſucceed in their ſeveral ſtudies, to accuſtom themſelves early to talk the language of thoſe ſchools, which is Latin.

Beſides theſe reaſons, the cuſtom of talking Latin, when attended with ſolid ſtudy, may ſerve to make that langurge eaſier to be underſtood, by rendering it more familiar, and in a manner natural; and it may alſo be of uſe in compoſition, by ſupplying expreſſions in greater abundance.

The Romans, who were never to ſpeak Greek upon any public occaſion, which they thought below the dignity of their empire, were accuſtomed notwithſtanding, in their youth, to compoſe in that language, and without doubt to talk it too; and [s] Suetonius

[s] Cicero ad præturam uſque græcè declamavit. Suet. de clar. Rhet. n. 1.

informs

informs us, that Tully conſtantly made declamations in Greek, till he came to be pretor.

It is therefore very convenient to make the boys ſometimes talk Latin in their claſſes; to oblige them to prepare themſelves for it at home by reading ſome ſtories to them out of the authors they learn, and then making them firſt give an account of them in their own tongue, and afterwards in Latin; and now and then to aſk them queſtions in that language upon the obſervations made to them whilſt the authors were explaining. To this end the maſter himſelf ſhould introduce ſome Latin with the French in his explications. For, were they to be wholly made in Latin, they would be of no great ſervice to the boys. As a foreign language always carries ſome obſcurity along with it, they would not give ear to it with like pleaſure and attention, and conſequently not with like advantage. But if there is any ſtory to be told, any point of antiquity to be related, any principle of rhetoric to be eſtabliſhed, there is nothing to hinder all this from being done in Latin at firſt; after which the ſame things ſhould be repeated in French more at large, and in different views, in order to their being the better underſtood.

This method would not only be uſeful to the ſcholars, but of ſervice to the maſters, as the conſequence of it would be a great facility in talking Latin, which is neceſſary to them on many occaſions, and is not to be acquired but by long uſe, and frequent exerciſe.

IV. *Of the* NECESSITY *and* MANNER *of improving the* MEMORY.

In the preceding editions I forgot to ſay any thing concerning the manner of exerciſing and improving the memory of youth, which however is of great importance to the progreſs they may make in ſtudy. I ſhall here add ſome reflections upon it.

Memory is the power, or faculty, by which the ſoul retains the ideas and images of the objects, which have

have either been conceived by the mind, or impreſſed upon the ſenſes.

Of all the faculties of the ſoul, there is none more unaccountable than the memory. For can we eaſily conceive how the objects, which preſent themſelves to the eyes, or ſtrike upon the ears, (and ſo of the other ſenſes, and ſtill more of the thoughts and more intellectual notions) ſhould leave behind them ſuch foot-ſteps in the brain, as to imprint there an actual image of thoſe objects, with the power of recalling them to remembrance upon the firſt direction of the mind? What is then this ſtore-houſe, this ſpacious repoſitory, in which ſo many and ſo different things are laid up? [*t*] Of what extent muſt the large field of the memory be, to contain ſuch an infinite number of perceptions and ſenſations of every kind, as have been ſo many years in collecting? How many little lodgments and different cells, (if I may be allowed the expreſſion) for ſo incredible a multitude of objects, all ranged in their reſpective poſts, without intermixture or confuſion, without diſturbing, diſplacing, or diſordering each other?

But in the midſt of ſuch admirable order, and ſo wonderful an œconomy, what inequality ſometimes, and if I may be permitted to ſay ſo, what ſtrange ex-

[*t*] Magna vis eſt memoriæ, magna nimis; penetrale amplum & infinitum. Venio in campos & lata prætoria memoriæ meæ, ubi ſunt Theſauri innumerabilium imaginum ſenſis invectarum. Ibi reconditum eſt quicquid cogitamus, &c. . . . Nec omnia recipit recolenda cùm opus eſt, & retractanda grandis memoriæ receſſus, & neſcio qui ſecreti atque ineffabiles ſinus ejus. Quæ omnia ſuis quæque foribus intrant ad eam, & reponuntur in ea. Nec ipſa tamen intrant, ſed rerum ſenſarum imagines illic præſtò ſunt cogitationi reminiſcenti eas. . . Ibi quando ſum, poſco ut proferatur quicquid volo. Et quædam ſtatim prodeunt, quædam requiruntur diutius, & tanquam de abſtruſioribus quibuſdam receptaculis eruuntur: quædam catervatim ſe proruunt, &, dum aliud petitur & quæritur, proſiliunt in medium, quaſi dicentia; Ne fortè nos ſumus? Et abigo ea manu cordis à facie reccordationis meæ, donec enubiletur illud quod volo, atque in conſpectum prodeat ex abditis. S. Auguſt. Conf. l. 10. c. 7.

Quid? Non hæc varietas mira eſt, excidere proxima, veſtera inhærescere? Hesternorum immemores, acta pueritiæ recordari? Quid? quòd quædam requiſita ſe offerant, & eadem forte ſuccurrunt: nec manet ſemper memoria, ſed aliquando etiam redit? Quintil. l. 11. c. 2.

travagance? Sometimes the objects return at the first signal, and as soon as they are called; at other times they require a long search before they appear, and we must draw them out in a manner by force, from the secret corners and obscure retreats where they lie concealed. Sometimes they crowd upon us in throngs, and the mind must give a kind of check to their approach, in order to separate from the rest such as it stands in need of. And whilst things that happened thirty or forty years before, present themselves uncalled, others which are quite recent disappear, and seem to shun our sight.

An accident or a disease shall efface at once all traces impressed upon the brain; and some years after the re-establishment of health shall make them all revive.

But if the memory is so wonderful a faculty, both in its cause and effects, we may say also that it is of infinite use on all the occasions of life, and especially in the attainment of the sciences. It is the memory which is the guardian and trustee of all we see, of all we read, of all that our masters or our own reflections teach us. It is a domestic and natural treasury, where a man securely lays up innumerable treasures of infinite value. Without it the study of several years would become useless, leave no impression behind it, and be continually flowing from the mind, like the water in the fable of the Danaides. It is the memory, which, after having suggested to the orator, in the warmth of composition, the matter of his discourse, preserves for him all his thoughts and expressions, with the disposition of both, for whole weeks and months, and at the time he wants them, represents them to him with such fidelity and exactness, as to let nothing be lost.

[u] The assistance of the memory is neither less admirable nor less necessary in discourses which are made

[u] Quid? extemporalis oratio non alio mihi videtur mentis vigore constare. Nam dum alia dicimus, quæ dicturi sumus intuenda sunt. Ita, cùm semper cogitatio ultra id quod est longiùs quærit, quicquid interim reperit, quodammodo apud memoriam deponit; quod illa quasi media quædam manus acceptum ab inventione tradit elocutioni. Quint. lib. 11. cap. 2.

extempore,

extempore, where the mind, by a ſurpriſing agility, taking a view at once of the arguments to be alledged, the thoughts and expreſſions, the manner of ranging them, the geſture and pronunciation, and ſtill preceding what is actually delivered, ſupplies the orator with a continual and uninterrupted fund of matter, depoſiting the whole in a manner with the memory, which, after having faithfully received it from the invention, and delivered it to the elocution, reſtores it to the orator when required, without foreſtalling or retarding his orders a moment.

So wonderful and neceſſary a talent is at the ſame time a gift of nature, and the effect of labour, and is in ſome reſpects derived from both. It owes its original and birth to nature, and its perfection to art, [x] which never produces in us the faculties which are abſolutely wanting, but gives increaſe and ſtrength to ſuch as are already happily begun.

An early application to improve the memory of children is therefore a matter of great moment. They have uſually a very good one, and beſides, in their tender years are ſcarce capable of any other pains; and this exerciſe ſhould be regularly continued as they grow up.

When I ſay that art may contribute very much to ſtrengthen the memory, I do not mean that artificial memory invented by the Greeks, [y] which Tully and Quintilian ſpeak of. This conſiſted in affixing the things and words, which were to be retained, to certain places and images. For places, for inſtance, they choſe the different parts of a houſe, as the entry, the hall, the gallery, the chambers, &c. In the firſt they placed the exordium, in the ſecond the narration, and ſo of the reſt. In the firſt place, which was the ſcene of the exordium, they ſet ſeveral images in order, ſome of which were to expreſs the different parts and peri-

[x] Ars habet hanc vim, non ut totum aliquid, cujus in ingeniis noſtris pars nulla ſit, pariat & procreet, verum ut ea, quæ ſunt orta jam in nobis & procreata, educat atque confirmet. Cic. lib. 2. de Orat. n. 356.

[y] Cic. l. 3. Rhet. n. 28. . . 40. & lib. 2. de Orat. n. 351. . . 360. Quintil. lib. 11. cap. 2.

ods of the exordium, and others to point out the expreſſions. It does not appear that any orator of antiquity ever made uſe of this method, which ſeems, in my opinion, more likely to puzzle and perplex the memory, than aſſiſt it; and Quintilian is of the ſame opinion. They tell a ſtory of a pariſh prieſt in Languedoc, that made a ſurpriſing uſe of this method. He had three or four hundred words given him to remember, without any manner of connexion; and he repeated them all one after another, beginning with the firſt, and ending with the laſt; making uſe of the ſtreets and houſes of Montpelier to fix them in his mind.

[z] An happy memory muſt have two qualities; the one is to receive the ideas confided to it with eaſe and promptitude; and the other faithfully to retain them. It is a great happineſs when theſe two qualifications are naturally joined together; but care and pains may contribute very much to bring them to perfection.

The memory of ſome children is ſo ſlow and unactive, that it ſeems at firſt wholly unſerviceable and condemned to an entire ſterility. But this ſhould be no diſcouragement, nor ſhould they yield to this firſt repugnance, which we often ſee conquered by patience and perſeverance. Children of this diſpoſition ſhould have only a few lines given them at firſt to get by heart, but they ſhould be made to get them very perfectly. We ſhould endeavour too to take off from the diſagreeableneſs of the taſk, by impoſing upon them ſuch matters only as may pleaſe them, as, for inſtance, the fables of Fontaine, and ſuch ſtories as affect them. A careful and diligent maſter will condeſcend to the capacity of his ſcholar, go along with him in his learning, and ſometimes let him get the ſtart of him, in order to convince him by his own experience, that he is able to do a great deal more than he thought he could; [a] *poſſunt, quia poſſe videntur.* Gentleneſs and

[z] Memoriæ duplex virtus; facilè percipere, & fideliter continere. Quintil. lib. 1. cap. 3. [a] Virgil.

commendation

commendation are of more efficacy here than ſeverity and reproof. In proportion as we diſcern their progreſs, their daily taſk muſt be increaſed by degrees, and in a manner inſenſibly. And by this diſcreet conduct we ſhall find the ſterility, or rather the natural difficulty of the memory may be ſurmounted; and it is ſurpriſing to ſee how boys, whom at firſt one ſhould have been almoſt tempted to deſpair of, will become in this point very near equal to any of their companions.

One general rule in the matter we are upon, is thoroughly to underſtand, and diſtinctly to comprehend whatever we are to learn by heart. For a clear notion certainly contributes very much to aſſiſt and facilitate the memory.

Several perſons have likeways found by experience, that the reading over what is to be got by heart two or three times in the evening before we go to ſleep, is of great ſervice; though a reaſon cannot eaſily be given for it, unleſs it is, that the traces, which are then printed in the brain, not being interrupted or broke off by the multiplicity of objects which interpoſe in the day time, ſink deeper, and make a ſtronger impreſſion, by means of the ſilence and tranquillity of the night.

Verſes are more eaſily to be retained than proſe, eſpecially when the boys are able to diſcern their numbers and meaſures; but proſe is moſt proper to exerciſe and ſtrengthen the memory, as it is leſs eaſily learnt, has more liberty, and is not tied down to regular and uniform meaſures.

We are ſtill more ſure of this advantage from ſingle ſentences, which have no connexion with one another; ſuch as the Proverbs of Solomon, and Eccleſiaſticus. It is of great uſe to ſubdue the memory, by exerciſing it with the utmoſt difficulties, that we may have it ready to ſerve our purpoſe upon every occaſion.

I am apt to think, that the getting without book ſelect paſſages of the Greek authors, and eſpecially the poets, is too much neglected. The inſtance I gave, of a young gentleman who could repeat Homer by heart,

before he left ſchool, ſhews us on one hand how much the ſtudy of the Greek tongue was then had in honour by the univerſity; and, on the other, very highly recommends the practice I am here adviſing.

We ought to be far from conſidering the time as loſt, which is ſpent in improving the memory; perhaps there is no time of our youth that is better employed. But the maſter's prudence ſhould regulate the taſk which ſhould every day be ſet the ſcholars, and proportion it, as much as may be, to their reſpective capacities.

In the claſſes which are not very numerous, I ſhould think a quarter of an hour might ſuffice for the repetition of leſſons, and every Saturday a longer time be allotted for repeating all the leſſons of the week.

The beſt way is to make them ſhort and few, but to inſiſt upon their being repeated with the utmoſt exactneſs. The memory, which always inclines to freedom, and bears not the yoke without difficulty, ſtands in need of conſtraint and ſubjection, eſpecially at the firſt, and thereby contracts an habit of docility and ſubmiſſion to whatever is required from it.

Too great a regard cannot be paid to this exerciſe, and I am ſorry to ſee the old cuſtom of challenging for places laid aſide, even in the higher claſſes, as it is of infinite ſervice in promoting emulation, and improving the memory. There is a ſimplicity and infant character, which becomes youth of all ages, and which, without leſſening the merit of the underſtanding, implies an innocence of manners far more eſtimable than the moſt ſhining qualifications.

There is a memory for words, and another for things. The firſt is what we have now been ſpeaking of, and conſiſts in faithfully repeating word for word what has been got by heart. The other conſiſts, not in retaining the words, but the ſubſtance, meaning, and chain of what has been read or heard, as of a ſtory, a ſpeech at the bar, or a ſermon; and this kind of memory is no leſs advantageous than the other, which

is

is preparatory and introductive to it, and of far more general uſe.

It is of conſequence to exerciſe boys alſo in this ſort of memory, by making them give an account of what they have heard or read. They muſt begin with what is moſt eaſy, as fables, and ſhort ſtories; and if they omit any material circumſtance, it muſt be obſerved to them. When any harangue of an hiſtorian, any book of a poet, or any ſpeech of an orator has been explained to them, nothing can be of greater ſervice than to make them recollect it, and give the contents, firſt in general, and then more at large, by rehearſing exactly the order and diviſion of the diſcourſe, the different parts of it, and the proofs of each part. The ſame may be ſaid of any leſſon of inſtruction or ſermon, at which they have been preſent. Nothing is more uſual than to hear perſons of underſtanding, who have a taſte for reading, complain that they cannot retain any thing they read, and that though they are very deſirous of it, and take all the pains they can, almoſt all they have read eſcapes them, without leaving any thing behind it, but a confuſed and general idea.

It muſt be owned, that ſome memories are ſo unfaithful, and, if I may be allowed the expreſſion, ſo [*b*] open on all ſides, as to let every thing confided to them run through. But this defect may often proceed from negligence. Their end in reading is only to ſatisfy the preſent curioſity, without any conſideration of the future. They endeavour rather to read much, than to advantage. They run faſt on, and are continually deſirous of new objects. And it is by no means wonderful, that thoſe objects, multiplied *ad infinitum*, upon which they ſcarce allow themſelves time to look, ſhould make but a ſlight impreſſion, and be effaced in a moment, without leaving any traces behind them. To remedy this inconvenience, they ſhould not read ſo faſt, often repeat the ſame thing, and give an account of it to themſelves; and by this

[*b*] Plenus rimarum ſum; hac atque illac perfluo. Ter.

exercise, though troublesome and disagreeable enough at first, they would arrive, if not at the perfect remembrance of all they read, at least to retain the greatest and most essential part of it. If they would but comply with this method for a little while, they would soon be brought to own, that not retaining a great deal of what they read, was not so much owing to the unfaithfulness of their memory, as to their own indolence.

I shall conclude this small discourse with a reflection, which perhaps might have been more properly placed at the beginning of it; as it concerns the choice and discretion to be used in the improvement of the memory. All is not equally beautiful in authors; and though every thing, for instance, in Virgil deserves to be learnt, yet even there we have some passages more shining and useful than others. And as we cannot charge the memory of the boys in general with a whole author, good sense and reason require that we would chuse out such passages, as are most proper to improve the mind, and form the heart, by the beauty of the thoughts and the nobleness of the sentiments. This choice is still more necessary in other writers, such as historians and orators, which should not be laid before them in their full length, but by extracts and parcels.

The university has wisely ordained, that the exercise of the memory should be sanctified through the whole course of their studies, by directing the boys to learn every day by heart some verses out of the Holy Scripture.

BOOK

BOOK THE SECOND.

Of POETRY.

THE ſubject we are now upon would require a whole work of itſelf, were we to give it its juſt extent. But as my deſign is confined only to the inſtruction of youth, or at moſt to the information of young tutors, I am obliged to more narrow bounds. I ſhall firſt make ſome general reflections upon poetry, conſidered in itſelf, and then I ſhall deſcend to particulars, and lay down ſome rules concerning verſification, and the manner of reading the poets.

CHAP. I.

Of POETRY *in general.*

THE reflections I have to make upon Poetry in general, will turn upon an enquiry into the nature and origin of Poetry; by what degrees it has degenerated from its primitive purity; whether the profane poets may be allowed to be read in Chriſtian ſchools; and laſtly, whether the uſe of the names and miniſtration of the Pagan divinities be allowable amongſt Chriſtians

ARTICLE THE FIRST.

Of the NATURE *and* ORIGINAL *of* POETRY.

IF we trace Poetry back to its origin, I think we cannot queſtion, but it had its riſe from the very ſource of human nature, and was no other at firſt than the voice and expreſſion of the heart of man, when raviſhed and tranſported with the view of the ſole object deſerving to be loved, and alone capable of making

ing him happy. Full of the idea of this object, which was at the same time his joy and glory, it was natural that he should ardently endeavour to express his sense of its grandeur and benevolence, and, not being able to contain himself, that he should borrow the assistance of the voice, and, words falling short of his inward sentiments, that he should supply their want by the sound of instruments, such as drums, cymbals, and harps, which the hands touched and made loudly to resound; that the feet also should have their part, and express in their manner, with motions directed by harmony, the transports he felt.

When these confused and inarticulate sounds become clear and distinct, and form words which carry distinct ideas of the sentiments the soul is filled with, the common and vulgar language is looked upon with disdain. An ordinary and familiar style appears too low and mean. It rises to the grand and the sublime, in order to attain to the grandeur and beauty of the object which charms it. The most noble thoughts and expressions are explored; the boldest figures collected; the most lively images and comparisons multiplied. Nature is run over, and its riches exhausted, to image the sentiments, and give an high idea of them. And then the mind delights to add to its words the numbers, measure, and cadence, which had been expressed by the action of the hands in playing on the instruments, and the motion of the feet in dancing.

This is properly the original of Poetry, and herein its essence principally consists. Hence arise the enthusiasm of the poets, the fruitfulness of invention, the nobleness of sentiments and ideas, the sallies of imagination, the magnificence and boldness of terms, the love of what is grand, sublime, and marvellous. And hence by a necessary consequence arise the harmony of verse, the music of rhymes, the search after ornaments, the inclination to diffuse graces and charms throughout the whole. For the sovereign good being also the sovereign beauty, it is natural to love to seek to embellish and set off whatever it loves, and to re-

present

preſent ſuch objects, as are pleaſing, under an agreeable figure.

It is eaſy to diſcern all theſe characters of Poetry, if we go backward to the earlieſt ages, where it was pure and unmixed, and examine the moſt ancient pieces we have of this kind, ſuch as the famous ſong of Moſes upon the paſſage through the Red-ſea. The prophet, with Aaron, Mary, and the other ſpiritual Iſraelites, [c] diſcovering in that great event the deliverance from the tyranny of the devil, which Jeſus Chriſt was to procure to the people of God, and carrying their views forwards to the perfect liberty which will be granted to the church at the end of the world, when it ſhall be tranſlated from the miſeries of this baniſhment, to the happineſs of an heavenly country, gave a looſe to the tranſports of a joy, which the hopes of eternal felicity inſpired. And for the carnal Iſraelites, whoſe thoughts were confined to earth, they ſaw in this deliverance, which the ruin of the Egyptians rendered certain, as perfect an happineſs as the ſenſes could form. And therefore it was natural for both to expreſs aloud the exceſs of their joy in ſongs and Poetry, [d] as they did, and to join their hands in the concert by playing upon timbrels, and their feet in the dance.

The ſame characters may be obſerved in the ſong of Deborah, in thoſe of Iſaiah, and in the Pſalms of David, who, to his ſongs of joy and thankſgiving, adds almoſt always the ſound of the lute and harp, with leaping and dancing. He calls upon all his hearers to join with him, and ſet the example himſelf when he removed the ark, at which time, abandoning himſelf wholly to the impulſe of his joy, he played upon the harp, [e] and danced with all his might.

[c] Cantantes canticum Moyſi, ſervi Dei. Apocal. xv. 3.

[d] And Miriam the propheteſs, the ſiſter of Aaron, took a timbrel in her hand, and all the women went out after her with timbrels and with dances. And Miriam anſwered them, Sing ye to the Lord, &c. Ex. xv. 20, 21.

[e] And David danced before the Lord with all his might. 2 Sam. vi. 14.

From

From what we have ſaid, it may be concluded, that the right uſe of Poetry appertains to religion, which alone propoſes his real good to man, and ſhews it to be only in God. And thus amongſt his own people it was ſet apart for religious uſes, and employed in ſinging the praiſes of the Creator, in extolling his divine attributes, and celebrating his benefits; and even the commendation of great men, which it ſometimes introduced into its ſongs, had always ſome reference to God.

This alſo among the idolatrous ancients was the chief ſubject of their poeſy. Of this nature were the hymns they ſung at their ſacrifices, and the feaſts enſuing them; ſuch were the odes of Pindar, and the other lyric poets; and ſuch the theogony of Heſiod.

From the gods, by little and little, Poetry deſcended to demigods, heroes, founders of cities, and the deliverers of their country, and extended to all who were eſteemed authors of public happineſs, and guardians of the commonwealth. The Pagans, who proſtituted the divinity to whatever bore the character of a goodneſs ſufficiently powerful to procure ſuch advantages as were ſuperior to the ordinary capacity of men, thought it reaſonable to divide the praiſes of their gods with ſuch as ſhared with them the glory of procuring mankind the greateſt good they knew, and the ſole happineſs they deſired.

The poets could not treat theſe ſublime ſubjects without entering into the praiſes of virtue, as the moſt beautiful attendant upon the divinity, and the principal inſtrument by which great men roſe to the glory they admired in them. From the natural inclination, implanted in us, of embelliſhing whatever we love, and would render amiable to others, they applied themſelves to diſplay the beauty of virtue in the moſt lively colours, and to adorn their maxims and precepts with all the charms and graces imaginable, in order to make them the more grateful to mankind. But this was not from the motive of a ſincere love to virtue in itſelf, as they buried all the obſcure virtues in a profound

profound silence, though often more solid, and always more necessary in the ordinary commerce of the world, and reserved their whole praises for such as attracted popular applause, and made a more splendid figure in the eyes of pride and ambition.

ARTICLE THE SECOND.

By what Degrees POETRY *has fallen from its* PRIMITIVE PURITY.

AS men entirely plunged in sensuality placed their whole happiness in it, and gave themselves up without restraint to the pleasures of eating and drinking, and the allurements of carnal desire, it naturally followed, that, looking upon the gods as supremely happy from the nature of their existence, they should ascribe to them the most perfect felicity they had the experience and idea of in themselves; that they should represent them as passing their time in feasting and pleasures, [*f*] and add to these the ordinary consequences and vices, which they thought inseparable from them.

This principle of their theology soon taught them to make it a religious duty to consecrate all the passions and disorders they supposed in their gods, by solemn sacrifices and public feasts. And this they were the more inclined to, from the secret pleasure they felt in seeing the image of their own passions delineated in such venerable examples, and in having the gods they adored the favourers and accomplices of all their debaucheries. And thence arose the very ancient custom of groves, which were almost constantly annexed to their temples, in order to cover the grossest disorders by their shade and retirement. Thence the worship of Baal-peor, mentioned in the 25th chapter of Numbers, which, according to the

[*f*] The drunkenness of Bacchus and Silenus, the jests of Momus, the function of Hebe the cup-bearer, the nectar and ambrosia, &c. The marriages, jealousies, divorces, adulteries, incests, &c.

[*g*] Apo-

[g] Apocalypſe, conſiſted in eating and committing fornication, *edere & fornicari.* From thence what Herodotus relates of the ceremonies of Babylon, which the prophet Baruch had told long before him. And from thence the different kinds of myſteries, which concealed ſo much filth, and were ſo ſtrictly commanded to be kept ſecret.

In the ſchool of ſo profane a theology, what could Poetry ſay; Poetry, which was peculiarly ſacred to religion, and the natural interpreter of the ſentiments of the heart? Its office required it to celebrate ſuch gods as the public religion pointed out, and to repreſent them with characters, paſſions, and adventures aſcribed to them by fame. It was religion that inſpired the poet with invitations like theſe, [h] *Adſis lætitiæ Bacchus datur.* It was religion which dictated the following maxim, [i] *Sine Cerere & Baccho friget Venus.* How could Poetry avoid purſuing the wild miſtakes of Paganiſm, whilſt Paganiſm itſelf purſued the irregular motions of the heart? It could not but neceſſarily degenerate, in proportion as the two ſources, upon which it depended, degenerated, nor could it avoid contracting the vices of both. Properly ſpeaking, therefore, it was not Poetry which was the firſt cauſe of the Pagan impiety, or of the corruption of manners; but the corruption of the heart, which firſt infecting religion, thence carried the contagion into Poetry, which ſpeaks no other language than the heart dictates.

It muſt however be owned, that Poetry, in its turn, has contributed very much to ſupport this twofold depravation. For it is ſure this profane and ſenſual theology would have had infinitely leſs authority over the mind, leſs reputation and credit among the people, if the poets had not exhauſted all the wit, eloquence, and graces, they were maſters of, in its recommendation; if they had not ſtudied to gloſs over ſuch vices and crimes in the moſt lively colours, as muſt have fallen into contempt, had they not been

[g] Apocal. ii. 14. [h] Virgil. [i] Terence.

ſet

ſet off with the ornaments which they ſupplied, as a cover to their deformity, abſurdity, and infamy.

This is the foundation of the juſt reproaches, which the wiſe men among the heathen have thrown upon the Poets. This is the ſubject of Tully's complaint againſt Homer in particular, that he has aſcribed the frailties of men to the gods, inſtead of giving the virtues of the gods to men. [k] *Fingebat hæc Homerus, & humana ad deos transferebat; divina mallem ad nos.* And it was upon this motive, that Plato baniſhed the poets his republic, without ſo much as excepting Homer, though no body ever admired him more, nor perhaps more faithfully copied after him. Is it a proper leſſon of temperance, [l] ſays he, for youth, to hear Ulyſſes ſay at Alcinous's table, that the greateſt happineſs and pleaſure of life, is to eat, drink, and be merry? The obſervation of Phœnix, that preſents alone are capable of appeaſing the gods and men, and the action of Achilles in refuſing the body of Hector without a ranſom, are they likely to inſpire them with ſentiments of generoſity? Will they learn to deſpiſe afflictions and death, or ſet a ſmall value upon life, by ſeeing the gods and heroes overwhelmed with grief upon the loſs of a perſon that is dear to them, and hearing Achilles himſelf ſay, that he would rather chuſe to be the ſlave of the pooreſt peaſant on earth, than reign over all the dead in the other world? But what gives Plato moſt offence againſt Homer, is the ſtories he tells of the gods, their quarrels, diviſions, battles, wounds, thefts, adulteries, and exceſſes in the moſt infamous debaucheries; all ſuppoſititious facts according to him, and which ſhould not have been expoſed, even though they had been true. [m] Tully imputes alſo theſe abſurd fictions to the poets, which make the gods of the heathen ſo ridiculous, and gives us a long detail of them.

[k] Lib. 1. Tuſc. quæſt. n. 65.

[l] Lib. 3. de Repub.

[m] Nec multò abſurdiora ſunt ea, quæ, poetarum vocibus fuſa, ipſa ſuavitate nocuerunt: qui & ira inflammatos, & libidine furentes induxerunt deos, feceruntque ut eorum bella, pugnas, prælia, vulnera videremus; odia præterea, diſſidia, diſcordias, ortus, interitus, querelas, lamentationes, effuſas in omni intemperantia libidines, adulteria, vincula, cum humano genere concubitus, mortaleſque ex immortali procreatos. Lib. 1. de nat. deor. n. 42.

They

They were both miſtaken in this point, by not going back to the original ſource of the diſorder. Homer was not the inventor of fables. They were far more ancient than him, and made up a part of the heathen theology. He deſcribed the gods in ſuch manner as he had read them from his anceſtors, and as in his time they were generally believed to be. Plato therefore ſhould have found fault with the religion, which ſuppoſed ſuch gods, and not with the poet, who repreſented them under the idea commonly received. And this was indeed the ſecret motive of the law, by which he baniſhed them from the commonwealth. For all the theology of the Pagans was divided between two ſchools, [*n*] the poets and the philoſophers. The firſt preſerved the ſubſtance of the popular religion, eſtabliſhed by cuſtoms and immemorial traditions, authoriſed by the laws of the ſtate, and annexed to the public feaſts and ceremonies. The philoſophers, who were ſecretly aſhamed of the groſs errors of the people, privately taught a purer religion, cleared from the multitude of gods abandoned to vices and ſhameful paſſions. And thus Plato, by excluding the poets from his republic, baniſhed the popular religion by a neceſſary conſequence, to make room for his own; and by that artifice ſecured himſelf from the hemlock of Socrates, who had fallen under the people's diſpleaſure for explaining himſelf too freely againſt the ſuperſtitions of the ancient and prevailing religion.

This reflection ſerves to remove the ſeeming contradiction there is in the conduct of the Athenians towards Ariſtophanes and Socrates. It is not known why they ſhould be ſo impious in the theatre, and ſo religious in the Areopagus; and why the ſame ſpectators ſhould publicly approve of buffooneries ſo injurious to the gods in the poet, and put the philoſopher to death, who had ſpoke of them with much more reſerve.

[*n*] Per idem temporis intervallum extiterunt poetæ, qui etiam theologi dicerentur, quoniam de diis carmina faciebant. S. Aug. lib. 18. de Civit. Dei, cap. 14.

Ariſto-

Ariſtophanes, by repreſenting the gods upon the theatre under ſuch characters and defects, as raiſed the laughter of the audience, only copied after the public theology. He imputed nothing new to them, or of his own invention, nor differed in the leaſt from the popular and commonly received opinions. He ſpoke what all the world thought of them, and the moſt ſcrupulous ſpectator ſaw nothing irreligious to be ſhocked at, nor ſo much as ſuſpected the poet of the ſacrilegious deſign of ridiculing the gods.

Socrates, on the other hand, oppoſing the religion of the ſtate, and throwing down the worſhip they had received from their anceſtors, with all the ſolemnities, ceremonies, and myſteries attending upon it, and thus giving offence to all eſtabliſhed and generally received prejudices, was looked upon as a declared atheiſt; and the people, enraged at ſo ſacrilegious an attempt, which attacked whatever they held to be moſt ſacred, gave a looſe to the whole fury of their zeal in vindication of their religion. For ſome religion is neceſſary to mankind; they cannot be without it; and the principles of it are too deeply implanted in the heart, to be wholly ſuppreſſed. But then they would have it to be indulgent, eaſy, and complaiſant; and inſtead of laying a reſtraint upon their natural inclinations, or condemning them, it ſhould authoriſe and excuſe them. It was a religion of this character the Athenians were fond of; and by repreſenting it under theſe colours, Ariſtophanes acquired their applauſe.

The ſame motive inſpired the Romans with great indulgence for the theatre, and engaged them in ſome meaſure to conſecrate the licence it took in regard to the gods, by giving it a place among the ceremonies of religion, of which their ſtage-plays were a part; though, on the other hand, the magiſtrates were very careful to ſcreen the honour of the citizens from the invectives of ſatire. In reality, theſe plays did not diſcredit the gods in the opinions of the people, who had been accuſtomed from their infancy, to reverence them with the ſame paſſions that were aſcribed to

them upon the ſtage, and loſt nothing of their ordinary veneration, by the jeſts which were paſſed upon them; whereas the ſatires did really diſhonour the great men of the commonwealth in the minds of the Roman people, and, by making them leſs eſteemed and reſpected by the public, rendered them leſs ſerviceable to the ſtate, and more unfit for command.

St. Auguſtine upbraids the Romans with great force and ſpirit for ſo inconſiſtent a conduct. "Why "([o] ſays he, addreſſing himſelf to Scipio, whoſe "words upon this ſubject he had quoted but juſt be"fore,) do you approve of forbidding the poets to "defame a Roman under pain of death, and allow "them the liberty of reviling your gods? Is then "your Senate dearer to you than the Capitol? Do "you prefer Rome to Heaven; and your own repu"tation to that of the gods? Do you tie up the po"ets tongues, when the credit of your citizens is "concerned; and will you let them looſe againſt the "gods, under your inſpection, and in your very pre"ſence, without either ſenator, cenſor, or pontiff op"poſing the liberties they take? Shall it be crimi"nal in a Plautus or a Nævius to reflect upon the "Scipio's or Cato; and ſhall Terence be allowed "to abuſe and diſhonour Jupiter without cenſure, "by propoſing him to young perſons as a maſter and "preceptor in criminal intrigues?"

[p] St. Auguſtine in the ſame place charges another contradiction upon the Romans, no leſs abſurd and ridiculous. [q] Their players were declared infamous, and, as ſuch, judged unworthy the exerciſe of any employment in the commonwealth, and ſhamefully expelled their tribe, which was the moſt infamous puniſhment the cenſors could inflict upon the citizens.

[o] St. Aug. lib. 2. de Civ. Dei, cap. 12.

[p] Ibid. cap. 13.

[q] Cùm artem ludicram ſcenamque totam probro ducerent, genus id hominum non modò honore civium reliquorum carere, ſed etiam tribu moveri notatione cenſor à voluerunt. Cic. lib. 4. de Rep. apud S. Aug. de Civit. Dei, cap. 5. & 13.

It

It must be observed, that these stage-plays were instituted among the Romans by the order and authority of the gods, and made up a part of the religious worship which was paid to them. *Nec tantùm hæc agi voluerunt, sed sibi dicari, sibi sacrari, sibi solemniter exhiberi.* How then, says St. Augustine, can they punish an actor for being a minister of this divine worship? With what countenance can they declare the players infamous, whilst they adore the gods, that require their service? *Quomodo ergo abjicitur scenicus, per quem colitur deus? & theatricæ illius turpitudinis qua fronte notatur actor, si adoratur exactor?* and is it not still more extravagant to set a mark of infamy upon the [†] actors, and load the poets, who are the authors of the pieces represented, with praise and honours? [r] *Qua ratione rectum est, ut poeticorum figmentorum & ignominiosorum deorum infamentur actores, honorentur auctores?*

[†] Macrobius has preserved a copy of verses of an exquisite taste, where the poet Laberius, author of the Mimi, and a Roman knight, whom Julius Cæsar had obliged to appear upon the stage against his will, expresses his just grief for having incurred this perpetual dishonour through an excess of complaisance to his prince. It was the prologue to the comedy he acted, and deserves to have a place here entire.

Necessitas, cujus cursûs transversi impetum
Voluerunt multi effugere, pauci potuerunt,
Quò me detrusit penè extremis sensibus?
Quem nulla ambitio, nulla unquam largitio,
Nullus timor, vis nulla, nulla auctoritas
Movere potuit in juventa de statu;
Ecce in senecta ut facilè labefecit loco
Viri excellentis mente clemente edita
Submissa placidè blandiloquens oratio!
Etenim ipsi dî negare cui nihil potuerunt,
Hominem me denegare quis posset pati?
Ergo bis tricenis annis actis sine nota,
Eques Romanus è lare egressus meo,
Domum revertar mimus. Nimirum hoc die
Uno plus vixi, mihi quàm vivendum fuit.
Fortuna immoderata in bono æquè atque in malo,
Si tibi erat libitum literarum laudibus
Floris cacumen nostræ famæ frangere:
Cur, cùm vigebam membris præviridantibus,
Satisfacere populo & tali cùm poteram viro,
Non flexibilem me concurvâsti ut carperes?
Nunc me quò dejicis? Quid ad scenam affero?
Decorem formæ, an dignitatem corporis;
Animi virtutem, an vocis jocundæ sonum?
Ut hedera serpens vires arboreas necat,
Ita me vetustas amplexu annorum enecat.
Sepulcri similis, nihil nisi nomen retineo. Mac. Sat. l. 2. c. 7.

[r] Ibid. 2. cap. 14.

ARTICLE THE THIRD.

Whether the Profane Poets may be allowed to be read in Chriſtian Schools.

FROM what I have above obſerved, there ariſes a very ſtrong objection againſt reading the heathen poets, which requires ſome explanation.

Plato, the wiſe and judicious philoſopher, baniſhed the poets from his commonwealth, and did not think them proper to be put into the hands of youth without great precaution, to prevent the dangers which might ariſe from them. [s] Cicero plainly approves of his conduct, and ſuppoſing with him, that Poetry contributes only to the corruption of manners, to enervate the mind, and ſtrengthen the falſe prejudices, conſequent on a bad education and ill example, he ſeems aſtoniſhed that the inſtruction of children ſhould begin with them, and the ſtudy of them be called by the name of learning, and a liberal education.

But we ſhould be much more terrified with St. Auguſtine's invective againſt the fables of the poets. He looks upon the cuſtom, which then prevailed, of explaining them in the Chriſtian ſchools, as a fatal torrent, which rolled on without reſiſtance, and carried youth along with it into the abyſs of eternal deſtruction. [t] *Væ tibi flumen moris humani! Quis reſiſtit tibi? Quamdiu non ſiccaberis? Quoûſque volves Evæ filios in mare & magnum formidoloſum?* After quoting the paſſage of Terence, in which a young man encourages himſelf to wickedneſs and impurity by the example of Jupiter, he complains, that under a pretence of exerciſing his genius, and learning the Latin tongue, he was put upon reading ſuch idle fables, or

[s] Videſne poetæ quid mali afferant? . . . Ita ſunt dulces, ut non legantur modò, ſed etiam ediſcantur. Sic ad malam domeſticam diſciplinam, vitamque umbratilem & delicatam, cùm acceſſerunt etiam poetæ, nervos virtutis elidunt. Recte igitur à Platone educuntur ex ea civitate, quam finxit ille, cùm mores optimos & optimum reip. ſtatum quæreret. At verò nos, docti ſcilicet à Græcia, hæc & à pueritia legimus, & didicimus. Hanc eruditionem liberalem & doctrinam putamus. Lib. 2. Tuſc. quæſt. n. 37.

[t] Lib. 1. Conf. cap. 16.

rather

rather ſuch doating tales, *in quibus à me deliramentis atterebatur ingenium!* and he concludes, that ſuch indecent ſtories were not more proper for learning him the Latin tongue, than any other ſubjects, but that the words were very likely to introduce a fondneſs for the obſcenity they deſcribe. *Non omnino per hanc turpitudinem verba iſta commodiùs diſcuntur, ſed per hæc verba turpitudo iſta confidentiùs perpetratur.*

[*u*] Pope Gregory expreſſes himſelf with equal force, in a letter to a certain biſhop, wherein he blames him for teaching boys the profane poets. "The ſame "mouth, ſays he, cannot pronounce the praiſes of "Jupiter, and Jeſus Chriſt; and it is abominable for "a biſhop to celebrate what ill becomes the charac-"ter of a pious layman."

May then the poets, who are ſo unanimouſly condemned by the fathers, and even by the heathen writers, be permitted to be read in the ſchools of Chriſtians?

It muſt be owned, that theſe teſtimonies are very ſtrong, and capable of making an impreſſion upon a maſter, whoſe own ſalvation, with that of the youth committed to his care, are as dear to him as they ſhould be. But to avoid extremes in a matter of this importance, as F. Thomaſſin obſerves, in a [*x*] treatiſe where he has thoroughly diſcuſſed this point, it is the abuſe alone which is blame-worthy, and which was indeed condemned by the authors I have mentioned.

To ſpeak only to the laſt, I mean the holy fathers, whoſe authority ſhould make the greateſt impreſſion upon us, the conſtant uſe of teaching the heathen poets in the Chriſtian ſchools, to which they bear witneſs themſelves, is an evident proof that the cuſtom was not looked upon as ill in itſelf.

Is it credible, that ſo many religious fathers and mothers, famed for piety and fearing God, under the inſpection, and without doubt by the advice of the holy biſhops, who then governed the church, ſhould conſent to the training up of their children in ſtudies

[*u*] Ep. 48. [*x*] Methode d'enſeigner & d'étudier chrêtiennement les Poëtes.

condemned by the Chriſtian religion? We learn from eccleſiaſtical hiſtory, that the mother of St. Fulgentius, a woman of remarkable piety, *religioſa mulier*, made her ſon get all Homer, and part of Menander, by heart, before he learnt the rudiments of the Latin tongue.

The ſingular application of St. Baſil and St. Gregory Nazianzen, long before St. Fulgentius, to the reading of heathen authors, and particularly the poets, is known to all the world. Theſe two great ſaints may be propoſed as a perfect pattern to youth, both of the manner how they ſhould apply themſelves to read the heathen writers, and the rules they ſhould obſerve in their ſtudies. We learn from hiſtory, that they were acquainted only with two ſtreets, the one whereof led to the church, and the other to the ſchool. In a city ſo corrupt as Athens then was, and amidſt young companions addicted to every kind of debauchery, they knew how to preſerve their innocence and purity of manners, like rivers that retain their ſweetneſs, though ſtreams from the ſea run through them. And whoever has but looked into their works, may eaſily diſcern how much they have ſanctified the reading of the poets by the pious uſe they have made of them.

The Chriſtian religion, ſo ſtrongly and learnedly defended by St. Auguſtine in his admirable work of the City of God, had no cauſe to complain of the profane ſtudies in which the youth of that great man was engaged, as they ſupplied him with invincible arms againſt the Pagans, and all the enemies of Chriſtianity, which the church has ever ſince employed againſt them with ſo much advantage.

It might be wiſhed, perhaps, that the fatal monuments and impure remains of heatheniſm, which are ſo capable of infecting and corrupting the mind, were buried in the ſame ruins which have ſwallowed up idolatry, and had ſunk with it for ever. But Divine Providence has, without doubt, permitted them to ſurvive idolatry, as a teſtimony to all future ages, of

of the impurities and abominable exceſſes, which were not only tolerated by the Pagan religion, but commanded, and even recommended as ſacred by the example of their gods.

Julian the apoſtate was thoroughly ſenſible of the mortal wound the ſtudy of profane authors gave to his ſuperſtitions, when he forbad the Chriſtians to be inſtructed in human learning. The horror which all the holy biſhops, and St. Auguſtine among the reſt, expreſſed againſt that impious edict, may ſerve as an eloquent apology in favour of reading the heathen poets. They were then obliged to ſubſtitute Chriſtian poetry in their ſtead. The greateſt wits, and particularly St. Gregory Nazianzen, ſignalized their zeal and learning by compoſing different pieces in every kind of poetry, in imitation of Homer, Pindar, Euripides, Menander, and others. But when peace and liberty were reſtored to the church, one of the firſt fruits that was drawn from it, was to teach the heathen poets in the Chriſtian ſchools, as before; and it was doubtleſs done in a ſtill more Chriſtian manner than ever.

What then was this Chriſtian manner? We may learn it from a very ſhort, but excellent treatiſe, drawn up by St. Baſil on this ſubject, for the uſe of ſome young relations of his, who were ſtudying the heathen authors, as we now do in colleges.

That learned biſhop, who was one of the great lights of the Greek church, begins with laying down this principle, That as we have the happineſs of being Chriſtians, and under that denomination are deſtined to eternal life, our eſteem and enquiries ſhould be confined to ſuch ſubjects as conduce to that end. And he owns that, properly ſpeaking, only the holy ſcriptures can be our guides. But then he adds, that till maturity of age enables us thoroughly to ſtudy and perfectly to underſtand them, we may employ ourſelves in the reading of other authors, which are not altogether foreign to them; as men are uſually prepared for real combats by previous exerciſes.

The maxims diffuſed through the profane writers, either by their agreement, or even by their difference, may diſpoſe us for thoſe of the ſcripture. The ſoul may juſtly be compared to a tree, which not only bears fruit, but has leaves too, which ſerve it for an ornament. The fruit of the ſoul is truth; and profane learning is as leaves, which ſerve to cover that fruit and adorn it. Daniel was learned in all the arts and ſciences of the Chaldeans, and thereby ſhewed that the ſtudy of them was not unworthy the children of God and the prophets; otherwiſe he would as religiouſly have abſtained from them, as he did from the meat that was brought him from the king's table. And Moſes long before him, was ſkilled in all the learning and wiſdom of the Egyptians.

St. Baſil ſhews in particular how the reading of the poets may be uſeful for the regulation of manners. He takes notice, that thoſe beautiful verſes of Heſiod, which are ſo well known and eſteemed, where he repreſents the road of vice as ſpread with flowers, full of allurements, and open to all the world; and on the other hand the road of virtue, as rough, difficult, and rocky, are a beautiful leſſon to youth, from whence they may learn not to be diſcouraged or repulſed by the pains and difficulties which uſually attend the purſuit of virtue. He then ſpeaks of Homer, and ſays that a learned man, who perfectly underſtood the meaning of the poet, had convinced him that he abounded in excellent maxims, and that his poems were to be looked upon as a continual panegyric upon virtue. And he proceeds to quote ſeveral beautiful paſſages from him.

As then the bees draw their honey from flowers, which ſeem proper only to entertain the ſight and ſmell, thus we may find nouriſhment for our ſouls in thoſe profane books, where others ſeek only for pleaſure and delight. But, adds the father, going on with the compariſon, as the bees do not dwell upon every ſort of flowers, and even from thoſe they fix upon, they extract only what is neceſſary for the compoſition

position of their precious liquid, so let us strive to follow their example: and as in gathering roses we take care to avoid the thorns, let us be careful to gather only from the profane writers what may be useful to us, without touching upon any thing pernicious.

This then is our rule and example; these the means of sanctifying the reading of the poets. And how can we swerve from it, since the heathens themselves have set us the example? Is it reasonable that we should be less delicate upon this point than they? [y] Quintilian, as I have already observed, requires that not only a choice should be made of authors, but likewise that passages should be selected from the authors so chosen, and he declares there are certain pieces of Horace he should be very unwilling to explain to youth. [z] Plato, whom we have so often spoke of, prescribes the same rule. He allows the poems to be preserved, which have nothing in them contrary to good manners; rejects such as are absolutely bad; would have those corrected which are capable of alteration, and corrected by persons advanced in life, of consummate experience, and known probity. The public is very much obliged to those gentlemen, who in our time have thrown almost all the poets into a condition of being read and explained in schools.

ARTICLE THE FOURTH.

Whether Christian Poets may be allowed to use the Names of the Heathen Divinities in their compositions.

I MUST begin with owning, that in the present question I have cause to fear it may be judged a kind of rashness, to disturb the Christian poets in the present possession of their seeming right to employ the

[y] Alunt & Lyrici: si tamen in his non auctores modò, sed etiam partes operis elegeris. Nam & Græci licenter multa, & Horatium in quibusdam nolim interpretari. Quintil. lib. 1. cap. 14.

[z] Plato de legibus, lib. 7.

names

names of the heathen deities in their performances; and the more so as the custom is very ancient, and has evidently been followed by persons of distinguished merit and eminent piety. But I beg the reader would excuse my not looking upon this custom as a law, and allow me to enquire into its original, to weigh the reasons of it, and examine into its consequences; because errors may be very ancient, and yet not the more receivable on that account; nor will any prescription hold good against truth, whose rights are eternal. Besides, I am not the first who has complained of this abuse; at all times there have been those who have opposed this pretended possession, as without foundation or legitimate title, and that is enough to make void the prescription.

The Poetry I am here speaking of, was conveyed to the Christians through the channel of Paganism, and by its assistance. Paganism alone prescribed the rules, and supplied the models of it. It is from the reading of the Greek and Latin poets that any idea of it has been formed. And the Christians have solely applied themselves to studying and copying them. All their inventions, and almost all their expressions, necessarily turn upon false deities. Take from them their Jupiter, Mars, Bacchus, Venus, Apollo, and the Muses, and you deprive them at the same time of the substance of their poetry and theology. And may it not have happened, that some persons, not over scrupulous in matters of religion, but enamoured, and in a manner inebriated, with the beauties of profane Poetry, habituated from their infancy to so agreeable a study, may have insensibly adopted the language of it through inattention; and this custom, like many others, has been followed through equal want of attention, and at length authorised by time and use, has become as common, as we now see it? I must therefore be allowed to examine whether in itself it be founded on reason.

Common sense alone tells us, that whoever speaks, should have a clear idea of what he intends to say, and

and ſhould make uſe of ſuch terms as may convey a diſtinct notion of what paſſes in his own mind, to the underſtanding of his hearers. It is the firſt deſign of language, and the end of its inſtitution. It is the moſt neceſſary bond of ſociety, and the commerce of the world. The conſent of nations and nature itſelf teaches us, that it is the only lawful uſe which can be made of words. The hearer has a right to demand it, and if we impoſe upon his expectation by putting him off with empty ſounds, and words which have no meaning, we make ourſelves unworthy of being heard.

Now I intreat, that a poet, who for inſtance invokes Neptune and Æolus in the deſcription of a tempeſt, would let us know what paſſes in his own mind, whilſt he is pronouncing the names of thoſe heathen deities. What does he think of them, or what would he have others think? What ſignification does he, or would he have others affix to them? Does he by thoſe terms mean any thing real and in nature?

The heathens, when they applied themſelves to Neptune and Æolus in a tempeſt, underſtood by thoſe names real beings, worthy of adoration and confidence, attentive to the cries of the wretched, and ſenſible of their ſufferings, hearing their prayers and accepting their vows, exerciſing a certain authority over the elements that paid homage to them, and powerful enough to diſpel the ſtorm, and extricate them out of danger.

But who does the Chriſtian poet talk to, whilſt he invokes in a tempeſt thoſe pretended gods of the ſea and winds? Does he hope to be heard, or would he have others think he does? Have Neptune and Æolus any real ſignification with him? Does he ſo much as imagine that they exiſt, or ever did exiſt? Can any thing be more abſurd, ſilly, and inſipid, than to call upon names without power, without reality, in a pathetic tone; and to groupe the moſt lively figures in pompous verſe, to conjure a pure nothing to aſſiſt us?

Or

Or does any one, who is thus fond of ſpeaking to the air, deſerve a ſerious attention?

What can a poet think or mean, who in cool blood applies to Apollo and the Muſes for inſpiration: who gives thanks to Ceres, Bacchus, and Pomona, for a plentiful harveſt, a rich vintage, and a fruitful year? I would not readily ſuſpect him of meaning by thoſe names what the heathens did. That would be impious and irreligious. For, as St. Paul obſerves from David, the gods of the heathens were all devils, *Omnes dii gentium dæmonia.* This would be to lead men into infidelity, and to transfer their vows, their deſires, their hopes and acknowledgments, to improper objects. This would be to make them idolatrous indeed, and to teach them to ſubſtitute other things in the place of God, to aſcribe to them what is only received from him, and to rob him of the glory of all his works and benefits.

What ſeems moſt reaſonable for a poet to anſwer upon this occaſion, is, that by theſe names of the gods he invokes, or returns thanks to, he means the different attributes of the ſupreme and true God. Is God then honoured, by giving him the name of his moſt declared enemies, who have ſo long diſputed the divinity with him, and aſſumed to themſelves the titles and honours due only to him? And may we not fear to provoke him by ſuch a profanation, who is ſo often called in Scripture a jealous and an avenging God? Is it not at leaſt to diſannul in words the fruit of the victory of Jeſus Chriſt, who has driven the devil out of all his uſurpations? And do we not in ſome meaſure reſtore him to every branch of his empire, by replacing him in the ſtars, in the elements, and in univerſal nature; by making him the arbiter of peace and war, of the event of battles, the fate of ſtates and private men; by allowing him to be the author of all the natural gifts he made his idolatrous worſhippers aſk, and return him thanks for of old?

[a] The

[a] The ſcripture informs us, that a diſreſpectful word againſt the ſovereign majeſty of the true God, uttered by the heathen who knew him not, was puniſhed with the bloody defeat of a whole people. And can we think, [b] that tender and jealous ear, which hears every thing that paſſes, can be leſs offended now with the impure and ſacrilegious names of profane deities, which Chriſtians venture to give him? Would David have approved of an abuſe ſo injurious to the Godhead, who held whatever uſurped the glory of the true God in ſuch abomination, as to think that his lips would be defiled, if he ſo much as named the object of an idolatrous worſhip? [c] Nor will I mention their names with my lips.

Between theſe two extremes, of meaning by theſe names the falſe gods, or the true God, there is a medium, which indeed is not ſo irreligious, but (if I may be allowed to ſay ſo) is abſolutely fooliſh and extravagant, and that is, to mean nothing. And can ſenſe and reaſon pardon ſuch language, or rather ſuch an abuſe of words? Beſides, when all profeſſions, all arts and ſciences, ſubmit to the general rule of uſing only ſignificant terms to declare their ſenſe, why ſhould Poetry alone be exempt from it, and boaſt at preſent of the new and ſingular privilege of being allowed to ſpeak without any meaning?

It muſt indeed be owned, that many fall into this error for want of ſerious reflection. They follow the ſtream of a cuſtom they find eſtabliſhed, without examining its riſe, or ſuſpecting any ill. I own that formerly this was my caſe, and if at any time I have uſed the names of Pagan deities in my verſe, which I am now ſorry for, I did it in imitation of others, whoſe example was a rule to me, but not a juſtification.

[a] And there came a man of God and ſpake unto the king of Iſrael, and ſaid, Thus ſaith the Lord, Becauſe the Syrians have ſaid, the Lord is God of the hills, but he is not God of the vallies, therefore will I deliver all this great multitude into thy hand, and ye ſhall know that I am the Lord. 1 Kings xx. 28.

[b] Auris zeli audit omnia. Sap. i. 10.

[c] Pſal. xv. 4.

This

This uſe which the Chriſtian poets make of the heathen deities, ſeems ſtill more abſurd and inſupportable, when employed in ſacred matters, where the true God is ſpoken of, or acknowledgments are made to him for benefits conferred on men, or where the ſubject turns upon a grave and venerable point of religion.

With what pleaſure might one read the poems of Sannazarius, could we excuſe his having blended what is ſacred and profane, in the manner he has done, in a poem where he treats of [*d*] the moſt auguſt myſtery of Chriſtianity, I mean the incarnation of the Son of God? Is it fit, when he ſpeaks of hell, upon this occaſion, that he ſhould leave the empire of it to Pluto; and join with him the Furies, the Harpies, Cerberus, the Centaurs, the Gorgons, and ſuch other monſters? Is it reaſonable to draw a parallel between the iſles of Crete and Delos, the one famous for the birth of Jupiter, and the other for that of Latona's ſons, and the little town of Bethlehem, which ſupplied Jeſus Chriſt with a cradle? But above all, is it to be endured, that after an invocation of the true God, or at leaſt of the bleſſed ſpirits in heaven, the poet, the better to expreſs Jeſus Chriſt's being born of a virgin, ſhould implore the aſſiſtance of the Muſes, thoſe pretended virgins of heatheniſm, as equally concerned with him in the honour of the virgin Mary?

[*e*] Virginei partus, magnoque æquæva Parenti
Progenies, ſuperas cœli quæ miſſa per auras,
Antiquam generis labem mortalibus ægris
Abluit, obſtructique viam patefecit olympi,
Sit mihi, cœlicolæ, primus labor: hoc mihi primum
Surgat opus. Vos auditas ab orgine cauſas,
Et tanti ſeriem, ſi fas, evolvite facti.
Nec minùs ô Muſæ, vatum decus, hic ego veſtros
Optarim fontes, veſtras nemora ardua, rupes:
Quandoquidem genus ê cœlo deducitis, & vos
Virginitas, ſanctæque juvat reverentia famæ.
Vos igitur, ſeu cura poli, ſeu Virginis hujus

[*d*] De partu Virginis. [*e*] Lib. 1.

Tangit

Tangit honos, monſtrate viam qua nubila vincam,
Et mecum immenſi portas recludite cœli.

" The virgin-birth, coeval with his Father:
" That birth which waſh'd from man his native ſtain,
" And open'd heav'n to all that ſhould ſucceed,
" Sing heav'nly ſaints, inſpire my firſt attempts;
" You heard of theſe, and well can theſe relate.
" Nor leſs, O Muſes, you the poet's glory,
" Let me conjure you by your lov'd retreats;
" You have your birth from heav'n, and you are
" virgins,
" Aſſiſt my labours, and inſpire my ſong."

He afterwards owns, that ſuch myſteries are abſolutely unknown to Phœbus and the Muſes.

[f] Nunc age, Caſtaliis quæ nunquam audita ſub antris,
Muſarumve choris celebrata, aut cognita Phœbo,
Expediam.

But ſoon returning to his poetic folly, he reſtores them to their full power, acknowledges their authority, and pays them new homage, as the ſole deities of the poets.

[g] Non ſi Parnaſſia Muſæ
Antra mihi, ſacroſque aditus, atque aurea pandant
Limina, ſufficiam.

Though all men are not ſo religious as to be offended at the injury which ſuch an abuſe offers to the true God, the ſole author of all our benefits and abilities, and of whom alone both reaſon and piety will teach us we ought to aſk them, they have nevertheleſs ſenſe enough to perceive inwardly the ridicule of ſo extravagant and monſtrous a mixture of things ſacred and profane, of Chriſtianity and Paganiſm.

There was publiſhed here not long ſince, a French tranſlation of an Engliſh poem, called *Paradiſe Loſt*, done by a conſiderable hand, which gave general of-

[f] Lib. 2. [g] Lib. 3.

fence,

fence, by the like intermixture of things ſacred and profane; and the more ſo, as the ſubject treated of contains the moſt ſublime and ſacred truths of religion. It is pity a poem, ſo excellent in other reſpects, which has done ſo much honour to the Engliſh nation, ſhould be defective in ſome paſſages, from a fault which might eaſily be corrected without injuring the ſubſtance of the work, in only retrenching certain compariſons entirely foreign to the ſubject. It is plain that the author only inſerted them in compliance with cuſtom, and through the bad taſte which has poſſeſſed almoſt all the poets, of employing the ridiculous fictions of fable in their compoſitions, and reviving the Pagan deities in the boſom of Chriſtianity, notwithſtanding the abſurdity of a mixture no leſs ſhocking to common ſenſe than to religion. But though there be ſome defects in this poem, as the judicious author who has criticiſed upon it rightly obſerves, yet in my opinion it is juſtly conſidered as a maſter-piece in its kind, and may be ſet in competition with the moſt perfect and moſt admired poems of antiquity, upon the models of which it is formed.

The famous Santeuil de S. Victor had drawn up in his youth an apology for fables. His brother, a clergyman of diſtinguiſhed probity and merit, anſwers him in a very beautiful and elegant copy of verſes. And the former was afterwards thoroughly convinced that his brother was in the right. *In novos fabularum accuſatores juvenile ſcripſi carmen*, ſays he of himſelf, *ſed meus frater conſultior, hoc chriſtiano nec minùs latino carmine me deſipuiſſe hactenus monet.* He therefore thought himſelf obliged to make a public reparation for his offence, but in a poetical manner, and has joined it to the copy of verſes which occaſioned it. *Ne impietati mihi adſcribas quòd quædam ex antiquorum ſuperſtitione homo chriſtianus verſibus meis inſperſerim; hæc ſtili exercendi cauſa luſi, quo aptior fierem ad ea ſcribenda, quæ ſpectant ad religionem. Hoc autem, candide lector, nolim te neſciſſe.*

I muſt

I muſt not here omit the reproaches which M. Boſſuet biſhop of Meaux caſt upon the ſame Santeuil, for having made uſe of the name of POMONA in a piece he wrote to M. de la Quintinie, where he ſpeaks of the gardens of Verſailles. The authority of this great man, who united an exquiſite taſte of polite learning with a profound reſpect for religion, muſt, in my opinion, be of great weight in the matter I treat of. This poet made a copy of verſes to juſtify, or rather to excuſe himſelf for what he had done, and cloſes it with this inſcription: *Me pœniteat erraſſe in uno vocabulo latino, ſi diſplicuiſſe videar in me inſurgenti tanto epiſcopo, etiam abſolventibus miſſis.*

But it may be aſked, if the names of the heathen deities, and fabulous fictions are entirely thrown aſide, what will become of Poetry? And eſpecially, to what ſhall we reduce the epic poem, the moſt beautiful of all? The narration of it muſt become very languid, from a dull and tedious uniformity; and therefore we muſt either quite give it up, or the epic poem will differ only from hiſtory by the harmony of its language, and a ſkilful poet will be no longer diſtinguiſhed from a good verſifier.

By cutting off this troop of divinities, I am far from intending to forbid the poets the uſe of what they call the *fable*, or deſign of the poem. The poet will have always in that reſpect enough to diſtinguiſh him from the hiſtorian. The ſubject he treats of belongs no more to him than to the hiſtorian; it is a field common to both. But the poet makes it properly his own, and is only a poet by the artful and ingenious manner in which he diſpoſes and lays together the parts of his ſubject.

He makes choice firſt of an event, an action celebrated in hiſtory, and preſerves the moſt material circumſtances of it: were he to alter or miſplace them, he would give offence to readers of underſtanding, whoſe judgment he ought always to reverence or fear. Thus far he lies under reſtraint, and is tied down by his matter, as well as the hiſtorian. But he is at li-

berty after this to add new circumſtances, provided he always keep within the exact bounds of probability, which is in Poetry like what is [b] called in painting, "a ſecondary truth; which uſually ſupplies in every "ſubject what it has not, but might have, and is "given by nature to ſome other ſubjects; and thus "unites what ſhe almoſt conſtantly divides." The poet has therefore the liberty of handling incidents and circumſtances in ſuch a manner as to advance the character of his hero, or whomſoever elſe he pleaſes. Except the fabulous perſonages, he loſes nothing of all we admire in the ancients. Every thing beſides is left to him; curious narrations, lively deſcriptions, noble compariſons, affecting diſcourſes, new incidents, unforeſeen events, and well painted paſſions. Add to theſe an ingenious diſtribution of all the ſeveral parts. Here then we have the beauties of all times and religions; and wherever all theſe join with an harmony, purity, and variety of verſification, they cannot fail of forming a perfect poem. But to reduce the whole to a ſingle principle.

The deſign of epic Poetry, as of all the other kinds of Poetry, is to [i] profit and delight. All the rules of Poetry, and pains of the poet, have a tendency to this end. Now this cannot be attained by empty imaginations, or frivolous fictions. It is doubtleſs by forming at firſt an ingenious plan of the whole ſeries of his action; by carrying his reader from the beginning to the middle, or rather to the end of his ſubject; by making him believe he has only one ſtep to the concluſion of the whole, and then raiſing a thouſand obſtacles, which remove him from it, and excite his inclination to ſee it, by recalling the facts preceding it, with recitals advantageouſly introduced; and laſtly, by bringing on the event with the neceſſary connections preparatory to it, ſo as to awaken the reader's curioſity, to draw him into greater concern for the hero; to keep him in a gentle uneaſineſs, and lead

[b] Lettre inſerée dans le cours de peinture, par M. de Piles, p. 45.

[i] Et prodeſſe volunt & delectare poetæ. Horat.

him

him from one ſurpriſing incident to another, till the whole is unravelled. An epic poem executed in this taſte, will certainly pleaſe, nor ſhall we regret the loſs of either the intrigues of Venus, or the ſerpents and poiſon of Alecto.

To conclude, by declaring againſt the fabulous fictions of the poets in the manner I have done, I am far from condemning certain figures, by which thought, voice, and action, are given to inanimate beings. The poet may always be allowed to addreſs himſelf to the heavens and the earth, to call upon nature to praiſe its author, to give wings to the winds in order to make them the meſſengers of God, to lend a voice to the thunder and the ſkies to ſound forth his glory, and to clothe the virtues and vices in forms and perſons. No one can be offended to hear it ſaid of a conqueror, that victory waits always on his ſteps, that terror marches before him, and deſolation and horror follow after him. Theſe figures, bold as they are, are no more contrary to truth, than a metaphor or a hyperbole; and I may well apply here what Quintilian ſays of the laſt, [k] *Monere ſatis eſt, mentiri hyperbolen, nec ita, ut mendacio fallere velit.* In fact, all theſe figures, when diſcreetly uſed, are ſo far from creating any illuſion in the mind, that they are indeed no other than lively and majeſtic forms of ſpeaking, which expreſs ſenſibly, and in few words, what would appear very faint by a longer circumlocution.

CHAP. II.

Of Poetry *in particular.*

THE inſtructions to be given youth concerning Poetry, regard either the verſification, or the manner of reading and underſtanding the poets, or the knowledge of the rules, and nature of the different ſorts of poems.

[k] Lib. 8. cap. 6.

ARTICLE THE FIRST.

Of VERSIFICATION.

Of the different TASTE *of Nations with regard to* VERSIFICATION.

THE art of making verſes is called verſification. And the different taſte of different nations in verſification is very ſurpriſing. What in one language is extremely agreeable, in another is inſipid and the mark of a bad taſte. Rhymes, for inſtance, which have ſo good an effect in modern Poetry, and ſtrike ſo agreeably upon the ear in French, Italian, Spaniſh, and High-Dutch, are ſhocking in Greek and Latin; and in like manner the meaſure of the Greek and Latin verſes, which depends upon the [*l*] quantity of ſyllables, would have no grace in our modern Poetry.

But to talk only of one language, what an infinite variety of feet, meaſures, cadences, and verſes do we meet with in the Latin Poetry? (And the ſame may be ſaid of the Greek.) Into how many different kinds of poems is it divided, of which each is of itſelf a whole, and has its peculiar rules and beauties; and which often receives its higheſt graces from the mixture of ſeveral kinds of verſes, which only ſuit certain matters and ſubjects; ſo that if we were to give them to others, they would put on a foreign look, have an air of conſtraint, and ſpeak no more their natural lan-

[*l*] *Quantity* is properly the meaſure of every ſyllable, and the time to be taken up in pronouncing it, according to which ſome are called ſhort, others long, and others common. The French tongue indeed obſerves the length and ſhortneſs of vowels in pronunciation, and the difference ſometimes goes ſo far as to give a different ſignification to the ſame word. *Aveuglement* the ſubſtantive, *Aveuglément*, an adverb; *matin*, *mâtin*. The vowel *e* in the following words, *ſévere*, *évêque*, *repêché revêtez*, has three different ſounds, and three different quantities, of which I queſtion whether the Greek and Latin tongues can give an example. Whence it is plain, that the French has its quantity, though not ſo diſtinctly expreſſed in every ſyllable as in the Greek and Latin; but this quantity is of no uſe in French Poetry towards forming of different feet and different meaſures.

guage?

guage? The hexameter verſe has ſomething grave and majeſtic in it, but becomes more ſimple and familiar, when joined to the pentameter. The alcaic, eſpecially when ſupported by the two different ſorts of verſes, uſually joined with it, is full of force and grandeur; on the other hand, the ſapphic is ſmooth and flowing, and derives abundance of grace from the adonic, which terminates the ſtanza. And if we examine the cadence of the phaleucic verſe, one would ſay it was made expreſly for burleſque and diverſion. Now whence can this ſurpriſing variety ariſe?

I cannot believe that it was chance which eſtabliſhed the different ſpecies of verſification. This variety is doubtleſs founded in nature, which having given the ear a quick ſenſe of ſounds, leads it alſo to the choice of different ſorts of meaſures, cadences, and ornaments, according to the ſubjects treated, and the paſſions to be expreſſed.

The epic poem, which repreſents the great actions of heroes, demands a grave and majeſtic verſification. It requires verſes which have a ſolemnity in their march, have a longer meaſure, without over-haſty or precipitate motions, and which end with a noble fall, ſupported by the gravity of the ſpondée.

On the other hand, odes and ſongs, which form a ſort of Poetry full of images, and were uſually ſet to muſic, and attended with dancing, ſeem to require ſhorter verſes, which bound and caper, ſhoot out like arrows, and by their ſwift and rapid motion, aſſiſt the lively ſallies, to which the ſoul abandons itſelf.

As the dramatic poem has neither the majeſty of the epic, nor the impetuoſity of hymns and odes, it ſuits beſt with the iambic foot, which gives harmony enough to verſes to raiſe them above the common language, and leaves them notwithſtanding ſimplicity enough to ſuit with the familiar diſcourſe of the actors introduced upon the ſtage.

Our modern languages, by which I mean the French, Italian, and Spaniſh, are certainly derived from the remains of the Latin, intermixed with the

German or Teutonic. The greateſt part of the words come from the Latin, but the conſtruction and auxiliary verbs, which are of very great uſe, are taken from the German. And it is probable our rhymes are derived from that language too, with the cuſtom of meaſuring verſes, not by feet made up of long and ſhort ſyllables, as the Romans did, but by the number of ſyllables.

In the ages of the latter empire, when they grew fond of rhymes, ſome attempts were made to introduce them into Latin Poetry, but without ſucceſs. And they have been only preſerved in certain hymns which we find in the offices of the church, where, like the verſes of modern languages, they have a meaſure that barely depends upon the number of ſyllables, without any regard to their being long or ſhort.

There is one thing in this diverſity of taſtes, which very much puzzles me, and that is, why rhymes, which pleaſe ſo much in one language, ſhould be ſo ſhocking in another. Can this difference ariſe from habit and cuſtom; or is it derived from the nature of languages?

The French Poetry (and the ſame may be ſaid of all the modern languages) abſolutely wants the delicate and harmonious variety of feet, which gives numbers, ſmoothneſs, and grace to the Greek and Latin verſification, and is forced to be content with the uniform joining together of a certain number of ſyllables of equal meaſure in the compoſition of its verſes. To arrive therefore at its proper end, which is pleaſing the ear, it is under a neceſſity of ſeeking out for other graces and charms, and of ſupplying what it wants, by the exactneſs, cadence, and abundance of its rhymes, in which the principal beauty of the French verſification conſiſts.

At the ſame time that, in order to pleaſe, we require a performance ſhould not be ſlovenly, but ſent abroad in a ſuitable dreſs, we are likeways offended with too open an affectation of ſuperfluous ornaments. It may be perhaps in this taſte, that the rhymes, which

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are very agreeable in French Poetry, as being eſſential to it, may ſeem inſupportable in Latin, as they are ſuperfluous, and expreſs ſomething too much affected.

2. *Whether it is uſeful to know how to make verſes, and how the boys ſhould be taught that art.*

It is ſometimes aſked of what uſe verſification may be in moſt part of the employments, for which the youth brought up in colleges are deſigned; and whether the time ſpent in the making of verſes might not be put to a better uſe, if employed in more ſerious and beneficial ſtudies?

Though verſification were not of ſo great uſe as it is upon particular occaſions, as the making hymns for the church, ſinging the divine praiſes, celebrating the great actions and virtues of princes, and ſometimes recreating the mind by an innocent and ingenious amuſement; it muſt be allowed to be of abſolute neceſſity for the right underſtanding of the poets, whoſe beauties can never be diſcerned as they ought, unleſs, by the compoſition of verſes, the ear be accuſtomed to the numbers and cadence, which reſult from the different ſorts of feet and meaſures employed in the different ſpecies of Poetry, every one of which has ſeparate rules and peculiar graces. Beſides, this ſtudy may be very uſeful to youth [*m*] in point of eloquence, by raiſing their minds, accuſtoming them to think after a noble and ſublime manner, teaching them to deſcribe objects in more lively colours, and giving their ſtyle a greater copiouſneſs, force, variety, harmony, and beauty.

It is in the fourth claſs the boys are uſually put upon the ſtudy of Poetry. To this end they are firſt taught the rules of quantity. This ſtudy is of great importance to them; and, through the neglect of it in their tender years, we ſee perſons of great abilities in other

[*m*] Plurimum dicit oratori conferre Theophraſtus lectionem poetarum. Namque ab his & in rebus ſpiritus, & in verbis ſublimitas, & in affectibus motus omnis, & in perſonis decor petitur. Quintil. lib. 10. cap. 1.

reſpects, pronounce Latin in a manner not to their credit.

Theſe rules may be ſtudied in French or Latin. Some profeſſors who firſt taught them in French, have ſince found by experience, that it is better to do it in Latin; and I think the reaſon of it may eaſily be aſſigned. For as this ſtudy depends almoſt wholly upon the memory, and in a manner upon an artificial memory, the Latin verſes of Deſpauterius are more eaſily learnt and retained; though perhaps that work might be mended by lopping off ſome ſuperfluities in it. The boys ſhould be ſo far maſters of theſe rules, as to be able to give an account of the quantity of every ſyllable, and quote immediately the rule for it, either in Latin or French.

The ſubject of the verſes given to the boys, ſhould be proportioned to their ſtrength, and increaſe with it. At firſt they muſt be put upon changing the places of words; then upon adding ſome epithets, and altering ſome expreſſions; after that they muſt enlarge a little the thoughts and deſcriptions; and laſtly, as they grow more improved, they muſt compoſe ſome little thing of themſelves, where the whole is to be of their own invention. In the ſecond and firſt claſſes, ſelect paſſages from the French poets are often given to be turned into Latin verſe; and I have known ſeveral of them very fond of this exerciſe, and ſucceed in it better than in any other. And the reaſon ſeems evident. For in this caſe their ſubject ſupplies them with beautiful thoughts, gives a poetic ſtyle and ſpirit, and inſpires a noble ſublimity; they have nothing to do but to make choice of proper expreſſions, and throw them into good order; and this they may eaſily learn from reading the poets.

It is neceſſary for the profeſſors to dictate from time to time correct verſes to their ſcholars, which may ſerve them to copy after. And if they ſtudy at home, it may not be amiſs to take the ſubject from Virgil, or ſome other excellent poet.

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ARTICLE THE SECOND.

Of READING *the* POETS.

ONLY reading the poets can teach youth how to make verſes well. To this end their maſters ſhould take particular care to make them obſerve the cadence of verſe and the poetical ſtyle.

I.

Of the CADENCE *of* VERSE.

There is a plain, common, and ordinary harmony of cadence, which ſupports itſelf alike univerſally, renders the verſe ſmooth and flowing, carefully throws out whatever may offend the ear by a rough and diſagreeable ſound, and by the mixture of different numbers and meaſures, forms that pleaſing harmony, diffuſed throughout the whole body of the poem.

Beſides this there are certain particular cadences, of greater ſignificancy, which make a more ſenſible impreſſion. Theſe ſorts of cadences are very beautiful in verſification, and add a conſiderable grace, provided they are uſed with prudence and addreſs, and do not return too often. They prevent the tedioufneſs, which uniform cadences, and regular returns, in one and the ſame meaſure, cannot fail of producing. In this point the Latin verſification has an incomparable advantage over the French, which being obliged to divide the Alexandrine verſe into exact hemiſtichs, to make a kind of ſtop after the three firſt feet, to have a regular rhyme at the end of the three laſt, and to proceed exactly in the ſame method in all the verſes following, muſt be liable to tire the reader's attention ſoon, unleſs ſupported and reinforced by other beauties, ſufficient to cauſe this perpetual monotony to be forgotten. As to the Latin Poetry, we have there an entire

entire liberty to divide our verſes as we pleaſe, to vary the pauſes (*cæſuras* or *cadences*) at will, and artfully to ſpare delicate ears the uniform returns of the dactyle and ſpondée, which cloſe an heroic verſe.

Virgil will ſhew us all the value of this liberty, ſupply us with examples of every kind, and teach us the uſe we are to make of them.

1. *Grave and harmonious cadences.*

1. Long words properly placed, form a full and harmonious cadence, eſpecially if there are ſeveral ſpondées in the verſe.

[*n*] Obſcœnique canes, importunæque volucres:
[*o*] Luctantes ventos tempeſtateſque ſonoras
Imperio premit.
[*p*] Ecce trahebatur paſſis Priameïa virgo
Crinibus.
[*q*] Ipſa videbatur ventis Regina vocatis
Vela dare.
[*r*] Dona recognoſcit populorum, aptatque ſuperbis
Poſtibus.
[*s*] Viſceribus miſerorum, & ſanguine veſcitur atro.

2. The ſpondaic verſe has ſometimes a great deal of gravity.

[*t*] Cara deûm ſoboles, magnum Jovis incrementum.

Virgil has uſed it very advantageouſly in the deſcription of Sinon's ſurprize and aſtoniſhment.

[*u*] Namque ut conſpectu in medio turbatus, inermis
Conſtitit, atque oculis Phrygia agmina circumſpexit.

It is alſo very proper to expreſs any thing ſad and doleful.

[*n*] Georg. 1. 470.
[*o*] Æn. 1. 57.
[*p*] Æn. 2. 403.
[*q*] Æn. 8. 707.
[*r*] Ibid. 721.
[*s*] Æn. 3. 622.
[*t*] Æn. 4. 49.
[*u*] Æn. 2. 67.

[x] Quæ quondam in buſtis aut culminibus deſertis
Nocte ſedens, ſerùm canit importuna per umbras.

The poet Vida has happily made uſe of it to expreſs the laſt groan of Jeſus Chriſt.

Supremamque auram, ponens caput, expiravit.

3. Verſes ending with a monoſyllable have often abundance of force.

[y] Inſequitur cumulo præruptus aquæ mons:
[z] Hæret pede pes, denſuſque viro vir.
[a] Manet imperterritus ille,
Hoſtem magnanimum expectans, & mole ſua ſtat.
[b] Sternitur, exanimiſque tremens procumbit humi bos.
[c] Sæpe exiguus mus
Sub terris poſuitque domos atque horrea fecit.

2. *Cadences ſuſpended.*

There are ſeveral ſorts of them, which have all their peculiar graces. The reader will eaſily perceive the difference without me.

[d] Tumiduſque novo præcordia regno
Ibat; & ingenti, &c.
[e] At mater ſonitum thalamo ſub fluminis alti
Senſit; eam circum, &c.
[f] Qua juvenis greſſus inferret; at illum
Curvata in montis ſpeciem circumſtetit unda.
[g] Caſtæ ducebant ſacra per urbem
Pilentis matres in mollibus.
[h] Nonne vides? cùm precipiti certamine campum
Corripuere, ruuntque effuſi carcere currus.

[x] Æn. 12. 863.
[y] Æn. 1. 109.
[z] Æn. 10. 361.
[a] Ibid. 770.
[b] Æn. 5. 481.
[c] Georg. 1. 181.
[d] Æn. 9. 596.
[e] Georg. 4. 333.
[f] Ibid. 360.
[g] Æn. 8. 668.
[h] Georg. 3. 103.

[i] Sed

[*i*] Sed non idcirco flammæ atque incendia vires
Indomitas posuere.
[*k*] Arrectas appulit aures
Confusæ sonus urbis, & illætabile murmur.
[*l*] Nec jam se capit unda: volat vapor ater ad auras.
[*m*] Et frustra retinacula tendens
Fertur equis auriga, neque audit currus habenas.
[*n*] Ac velut in somnis, oculos ubi languida pressit
Nocte quies, nequicquam avidos extendere cursus
Velle videmur, & in mediis conatibus ægri
Succidimus.

The two last instances are sufficient of themselves to shew the boys the beauty of verse. In how surprizing a manner does the suspended cadence, *fertur equis auriga*, express the coachman bending down and hanging over his horses! And how aptly does the other cadence, *velle videmur*, which stops the verse at the beginning, and holds in a manner suspended, describe a man's vain endeavours to run in a dream?

3. *Broken cadences.*

[*o*] Olli somnum ingens rupit pavor.
[*p*] Est in secessu longo locus.
[*q*] Hæc ubi dicta, cavum conversa cuspide montem,
Impulit in latus.
[*r*] Ipsius ante oculos ingens à vertice pontus
In puppim ferit; excutitur, pronusque magister
Volvitur in caput.
[*s*] Illa noto citiùs volucrique sagitta
Ad terram fugit, & portu se condidit alto.
[*t*] Simul hæc dicens attollit in ægrum
Se femur.

[*i*] Æn. 5. 680.
[*k*] Æn. 12. 619.
[*l*] Æn. 7. 466.
[*m*] Georg. 1. 513.
[*n*] Æn. 12. 908.
[*o*] Æn. 7. 457.
[*p*] Æn. 1. 163.
[*q*] Ibid. 85.
[*r*] Æn. 1. 118.
[*s*] Æn. 5. 242.
[*t*] Æn. 10. 856.

[*u*] Tali

[u] Tali remigio navis ſe tarda movebat:
Vela facit tamen.

4. *Eliſions.*

Eliſion contributes very much to the beauty of verſe. It ſerves equally to make the numbers ſmooth, flowing, rough, or majeſtic, according to the difference of the objects to be expreſſed.

[x] Phyllida amo ante alias.
[y] Flumina amem ſylvaſque inglorius.
[z] Sæpe etiam ſteriles incendere profuit agros.
[a] Scandit fatalis machina muros
Fœta armis.
[b] Arma amens capio.
[c] Illa graves oculos conata attollere, rurſus
Deficit.
[d] Spelunca alta fuit.
[e] Quinquaginta atris immanis hiatibus hydra.
[f] Impiaque æternam timuerunt ſecula noctem.
[g] Grandiaque effoſſis mirabitur oſſa ſepulchris.
[h] Ut regem æquævum crudeli vulnere vidi
Vitam exhalantem.
[i] Tot quondam populis terriſque ſuperbum
Regnatorem Aſiæ.
[k] Nympha, decus fluviorum, animo gratiſſima noſtro.
[l] Dii, quibus imperium eſt animarum, umbræque ſilentes.
[m] Mene Iliacis occumbere campis
Non potuiſſe, tuaque animam hanc effundere dextra?
[n] Urgeri mole hâc.

[u] Æn. 5. 280.
[x] Ec. 3. 78.
[y] Georg. 2. 486.
[z] Georg. 1. 84.
[a] Æn. 2. 237.
[b] Ibid. 314.
[c] Æn. 4. 688.
[d] Æn. 6. 237.
[e] Ibid. 576.
[f] Georg. 1. 468.
[g] Ibid. 497.
[h] Æn. 2. 561.
[i] Ibid. 556.
[k] Æn. 12. 152.
[l] Æn. 6. 264.
[m] Æn. 1. 101.
[n] Æn. 3. 579.

It is impoſſible we ſhould know all the ſweetneſs of the numbers and cadence of the Latin verſes, as we do not pronounce them after the manner of the ancients; and perhaps murder them as much by our bad pronunciation, as foreigners do our verſes by their way of pronouncing them.

Cadences proper to deſcribe different objects.

1. Sorrow. As ſorrow is to the ſoul, what ſickneſs is to the body, it diffuſes a languor and faintneſs around it, and requires to be expreſſed by ſpondées and long words, which gives a ſlowneſs and heavineſs to verſe.

[o] Extinctum Nymphæ crudeli funere Daphnim
Flebant.
[p] Afflictus vitam in tenebris luctuque trahebam,
Et caſum inſontis mecum indignabar amici.
[q] Cunctæque profundum
Pontum aſpectabant flentes.
[r] Et caligantem nigra formidine lucum.

2. Joy. Joy on the other hand being the life, the health, the happineſs of the ſoul, muſt inſpire it with quick, lively, and rapid ſentiments, which demand the rapidity of dactyles.

[s] Saltantes Satyros imitabitur Alpheſibœus.
[t] Juvenum manus emicat ardens
Littus in Heſperium.

3. Softneſs. To expreſs ſoftneſs, we muſt make choice of words with many vowels, which have a great many ſyllables with very few letters, and the conſonants ſmooth and flowing; and ſuch ſyllables muſt be avoided, as conſiſt of ſeveral conſonants, harſh eliſions, and rough letters or aſpirates.

[o] Ec. 5. 20.
[p] Æn. 2. 92.
[q] Æn. 5. 614.
[r] Georg. 4. 468.
[s] Ec. 5. 73.
[t] Æn. 6. 5.

[u] Mollia

[w] Mollia luteolâ pingit vaccinia calthâ.
[x] Lanea dum nivea circumdatur infula vittâ.
[y] Vel mista rubent ubi lilia multâ
Alba rosâ.
[z] Ille latus niveum molli fultus hyacintho.
[a] Devenêre locos lætos, & amœna vireta
Fortunatorum nemorum, sedesque beatas.
[b] Qualem virgineo demessum pollice florem
Seu mollis violæ, seu languentis hyacinthi.

4. Roughness. To express roughness, we must first chuse words which begin and end with an *r*, as *rigor*, *rimantur*, or which double the *r*, as *ferri*, *ferræ*. 2dly, We must employ rough consonants, as the *x*, *axis*, or the aspirate *h*, *trahat*. 3dly, Words formed of double consonants, *junctos*, *fractos*, *rostris*. 4thly, Elisions, by throwing together such words and vowels as sound harsh when joined, as *ergo*, *ægrè*.

[c] Tum ferri rigor atque argutæ lamina serræ.
[d] Post valido nitens sub pondere faginus axis
Instrepat, & junctos temo trahat æreus orbes.
[e] Ergo ægrè rastris terram rimantur
[f] Namque morantes
Martius ille æris rauci canor increpat, & vox
Auditur fractos sonitus imitata tubarum.
[g] Franguntur remi.
[h] Hinc exaudiri gemitus, & sæva sonare
Verbera: tum stridor ferri, tractæque catenæ.
[i] Una omnes ruere, ac totum spumare reductis
Convulsum remis rostrisque stridentibus æquor.

5. Lightness. Dactyles are proper to explain lightness.

[w] Ec. 1. 50.
[x] Georg. 3. 487.
[y] Æn. 12. 61.
[z] Ec. 6. 53.
[a] Æn. 6. 638.
[b] Æn. 11. 68.
[c] Georg. 1. 143.
[d] Georg. 3. 172.
[e] Ibid. 534.
[f] Georg. 4. 70.
[g] Æn. 1. 108.
[h] Æn. 6. 557.
[i] Æn. 8. 689.

[k] Tum

[k] Tum curſibus auras
Provocet, ac per aperta volans ceu liber habenis
Æquora, vix ſumma veſtigia ponat arenâ.
[l] Inde ubi clara dedit ſonitum tuba, finibus omnes,
Haud mora, proſiluêre ſuis: ferit æthera clamor.
[m] Mox aëre lapſa quieto
Radit iter liquidum, celeres neque commovet alas.
[n] Quadrupedante putrem ſonitu quatit ungula campum.

6. *Heavineſs.* It requires ſpondées.

[o] Illi inter ſeſe magna vi brachia tollunt
In numerum, verſantque tenaci forcipe ferrum.
[p] Agricola incurvo terram molitus aratro.
Exeſa inveniet ſcabrâ rubigine tela.

7. *Cadences, where the words placed at the end have a peculiar force or grace.*

Words thus placed produce this effect, either as they give the finiſhing ſtroke to the painting, or add a new beauty to a thought which ſeemed already perfect, or characteriſe it better, and render the mind of the hearer attentive to what is moſt affecting and important in it.

[q] Vox quoque per lucos vulgo exaudita ſilentes
Ingens.
[r] Hi ſummo in fluctu pendent.
[s] Quarto terra die primùm ſe attollere tandem
Viſa, aperire procul montes.
[t] Vidi egomet duo de numero cùm corpora noſtro
Prenſa manu magnâ, &c.
[u] Jacuitque per antrum
Immenſus.

[k] Georg. 3. 193.
[l] Æn. 5. 139.
[m] Æn. 5. 216.
[n] Æn. 8. 595.
[o] Georg. 4. 174.
[p] Georg. 1. 194.
[q] Ibid. 476.
[r] Æn. 1. 110.
[s] Æn. 3. 205.
[t] Ibid. 623.
[u] Ibid. 631.

[x] Corripit extemplo Æneas, aviduſque refringit
Cunctantem.
[y] Nunc omnes terrent auræ, ſonus excitat omnis
Suſpenſum. [arcum
[z] Namque humeris de more habilem ſuſpenderat
Venatrix.
[a] Et mediis properas Aquilonibus ire per altum
Crudelis.
[b] Sed tum forte cavâ dum perſonat æquora conchâ
Demens, & cantu vocat in certamina divos.

II.

Of the POETIC STYLE.

POETRY has a language peculiar to itſelf, which is very different from that of proſe. As the poets deſign is principally to pleaſe, to affect and exalt the ſoul, to inſpire it with grand ſentiments, and work upon the paſſions, he is allowed to uſe bolder expreſſions, uncommon modes of ſpeech, more frequent repetitions, freer epithets, and deſcriptions more adorned and extenſive. Theſe are the colours, that Poetry, which is a kind of painting in words, makes uſe of, to repreſent after nature, and the life, the ſubjects, and images it treats. This the boys ſhould be carefully made to obſerve, as they read the poets. I ſhall give ſome examples, which may ſerve to make them diſtinguiſh it of themſelves, and to give them a taſte of the beauties of Poetry.

1. POETICAL EXPRESSIONS.

I ſhall make choice of a ſingle expreſſion, and endeavour to point out the uſe which Virgil has made of it in the deſcription of different pictures. It is the word *pendere*.

[x] Æn. 6. 210.
[y] Æn. 2. 728.
[z] Æn. 1. 322.
[a] Æn. 4. 310.
[b] Æn. 1. 71.

[c] Ite meæ, quondam felix pecus, ite capellæ.
Non ego vos posthac viridi projectus in antro
Dumosâ pendere procul de rupe videbo.

The poet might have said, *Non ego vos altâ pascentes rupe videbo.* The word *pendere* wonderfully describes the goats, which at a distance seem as it were to hang upon the steep rocks, whereon they feed.

[d] Hi summo in fluctu pendent, his unda dehiscens
Terram inter fluctus aperit.

If we put instead of it, *hi summo in fluctu apparent*, the image and beauty vanish at once. They consist in the word *pendent*, and in the place where it stands: for *hi pendent summo in fluctu*, does not produce the same effect.

[e] Pendent opera interrupta, minæque
Murorum ingentes, æquataque machina cœlo.

It must be owned that all the expressions here are very poetical. *Minæ ingentes murorum*, to express such high walls, as seem to menace heaven. But the word *pendent* very much heightens the description. For where would be the beauty, if we said *manent opera interrupta?*

[f] Fronte sub adversa scopulis pendentibus antrum.

Do we not seem to see the rocks hang advanced in the air, and forming a natural vault?

[g] Ut pronus pendens in verbera telo
Admonuit bijugos.

[h] Nec sic immissis aurigæ undantia lora
Concussere jugis, pronique in verbera pendent.

Can any picture better express the action and posture of a coachman bending over his horses, and lashing them on to a gallop?

[c] Ec. 1. 75.
[d] Æn. 1. 110.
[e] Æn. 4. 88.
[f] Æn. 1. 170.
[g] Æn. 10. 586.
[h] Æn. 5. 146.

[i] Simul

[*i*] Simul arripit ipſum
Pendentem, & magnâ muri cum parte revellit.

The mind and the ear cannot but here be ſenſible of the force and grace of the word *pendentem.*

[*k*] Iliacos iterum demens audire labores
Expoſcit, pendetque iterum narrantis ab ore.

It is impoſſible to expreſs better the lively attention of a perſon who hears another with pleaſure, and remains unmoveable, fixed, and in a manner hanging upon his lips.

[*l*] Fecerat & viridi fœtam Mavortis in antro
Procubuiſſe lupam? geminos huic ubera circum
Ludere pendentes pueros, & lambere matrem,
Impavidos.

How lively is the deſcription! but the example which follows, ſupplies an image by far more agreeable, and drawn from nature itſelf. A father, who would embrace his child, bends down towards him, and when the infant has thrown his little arms around his neck, the father riſes up, and holds him ſo hanging about him. The word *pendere* alone ſuffices to paint this image.

[*m*] Interea dulces pendent circum oſcula nati.
[*n*] Ille ubi complexu Æneæ colloque pependit.

And the caſe is the ſame with a thouſand other poetical expreſſions, the grace and energy of which the boys ſhould be made to obſerve.

2. POETICAL TURNS.

The language peculiar to Poetry, which diſtinguiſhes it from proſe, properly conſiſts in certain turns and forms of ſpeaking; for almoſt all words are common to both. In theſe turns and modes of ſpeech, the

[*i*] Æn. 9. 561.
[*k*] Æn. 4. 78.
[*l*] Æn. 8. 630.
[*m*] Georg. 2. 523.
[*n*] Æn. 1. 719.

riches and beauty of Poetry consist. It is by them it finds means to vary a discourse to infinity, to shew the same object under a thousand different faces eternally new, to present pleasing images universally, to speak to the senses and imagination a language they love, to express the smallest matters with a grace, and the greatest with a nobleness and majesty, that supports the whole grandeur and weight of them. Some instances will explain my meaning.

1. To plough, to cultivate the ground; *arare, colere terram*; is a manner of speaking which in prose is not capable of many different turns, but may be very much diversified in verse; and Virgil has actually expressed it several ways. I shall give some of them, that youth may learn how the same thing, considered in different points of view, as to instruments, manner, circumstances, and effects, may be varied *ad infinitum.*

[o] Depresso incipiat jam tum mihi taurus aratro
Ingemere, & sulco attritus splendescere vomer.
[p] Exercetque frequens tellurem, atque imperat arvis.
[q] Ante Jovem nulli subigebant arva coloni.
[r] Quod nisi & assiduis terram insectabere rastris.
[s] Prima Ceres ferro mortales vertere terram
Instituit. . . . [t] Incumbere aratris.
[u] Agricola incurvo terram dimovit aratro.
[x] Scindere terram,
Et campum horrentem fractis invertere glebis.
[y] Ergo ægrè rastris terram rimantur.

2. It is worth while to observe how many different ways Virgil describes navigation.

[z] Non aliter quàm qui adverso vix flumine lembum
Remigiis subigit.

[o] Georg. 1. 45.
[p] Ibid. 99.
[q] Ibid. 125.
[r] Ibid. 155.
[s] Ibid. 147.
[t] Ibid. 213.
[u] Georg. 2. 513.
[x] Georg. 3. 160.
[y] Ibid. 534.
[z] Georg. 1. 210.

[a] Et

[a] Et quando infidum remis impellere marmor
Conveniat.
[b] Sollicitant alii remis freta cœca.
[c] Vela dabant læti, & ſpumas ſalis ære ruebant.
[d] Vela damus, vaſtumque cava trabe currimus æquor.
[e] Vela cadunt, remis inſurgimus: haud mora, nautæ
Adnixi torquent ſpumas, & cœrula verrunt.
Tentamuſque viam, & velorum pandimus alas.
[f] Certatim ſocii feriunt mare, & æquora verrunt.
[g] Verrimus & proni certantibus æquora remis.
[h] Fluctus atros aquilone ſecabat.
[i] Ferit æthera clamor
Nauticus: adductis ſpumant freta verſa lacertis.
Infindunt pariter ſulcos, totumque dehiſcit
Convulſum remis roſtriſque ſtridentibus æquor.
[k] Olli certamine ſummo
Procumbunt, vaſtis tremit ictibus ærea puppis,
Subtrahiturque ſolum.
[l] Cùm venti poſuere, omniſque repente reſedit
Flatus, & in lento luctantur marmore tonſæ.
[m] Inſtat aquæ .... & longâ ſulcat maria alta carina.

3. One of the moſt uſual methods with the poets, is to deſcribe things by their effects, or their circumſtances.

Inſtead of ſaying, *the ground which lies untilled for one year, will yield a more plentiful crop the year following*, the poet ſays, the land which has ſeen two ſummers and two winters, fully anſwers the wiſhes of the covetous huſbandman, and produces ſo plentiful an harveſt, that the barns can ſcarce ſupport the weight of it.

[n] Illa ſeges demum votis reſpondet avari
Agricolæ, bis quæ ſolem, bis frigora ſenſit.
Illius immenſæ ruperunt horrea meſſes.

[a] Georg. 1. 254.
[b] Georg. 2. 503.
[c] Æn. 1. 35.
[d] Æn. 3. 191.
[e] Ibid. 207.
[f] Ibid. 190.
[g] Ibid. 668.
[h] Æn. 5. 2.
[i] Ibid. 140.
[k] Ibid. 197.
[l] Æn. 7. 27.
[m] Æn. 10. 196.
[n] Georg. 1. 47.

For, *as yet they had known no war*, they had not yet heard the terrible ſound of the trumpets, nor the crackling noiſe of the ſwords hammered upon the anvil.

[o] Necdum etiam audierant inflari claſſica, necdum Impoſitos duris crepitare incudibus enſes.

It was in winter. The winter, through an exceſs of cold, made the ſtones cleave aſunder, and checked the rapid courſe of the rivers with its ice as with a bridle.

[p] Et cùm triſtis hiems etiam nunc frigore ſaxa Rumperet, & glacie curſus frœnaret aquarum.

III. REPETITION.

Repetitions are very graceful in Poetry, and are either uſed for mere elegance, and to render the verſification more agreeable, or to lay a greater ſtreſs upon what is ſaid, or to expreſs the ſentiments, and deſcribe the paſſions.

1. REPETITIONS *barely elegant.*

[q] Ambo florentes ætatibus, Arcades ambo.
[r] Sequitur pulcherrimus Aſtur,
Aſtur equo fidens.
[s] Falle dolo, & notos pueri puer indue vultus.

2. REPETITIONS *which are emphatical.*

[t] Pan etiam Arcadia mecum ſi judice certet,
Pan etiam Arcadia dicat ſe judice victum.
[u] Nam neque Parnaſſi vobis juga, nam neque Pindi
Ulla moram fecere.
[x] Bella, horrida bella,
Et multo Tybrim ſpumantem ſanguine cerno.

There is another ſort of repetition very uſual with the poets, which at the ſame time, has abundance of

[o] Georg. 2. 539.
[p] Georg. 4. 135.
[q] Ec. 7. 4.
[r] Æn. 10. 180.
[s] Æn. 1. 688.
[t] Ec. 4. 58.
[u] Ec. 10. 11.
[x] Æn. 6. 86.

grace

grace and force. Inſtead of ſaying, that a man has attempted to do a thing ſeveral times, but in vain, they ſay, that thrice he would have done it, and was thrice obliged to lay it aſide.

[y] Ter ſunt conati imponere Pelio Oſſam
Scilicet, atque Oſſæ frondoſum involvere Olympum;
Ter pater extructos disjecit fulmine montes.
[z] Ter conatus ibi collo dare brachia circum,
Ter fruſtra comprenſa manus effugit imago,
Par levibus ventis, volucrique ſimillima ſomno.
[a] Ter totum fervidus ira
Luſtrat Aventini montem: ter ſaxea tentat
Limina nequicquam: ter feſſus valle reſedit.

Virgil, in the ſixth book of the Æneid, has very properly made uſe of the figure we are here ſpeaking of, to expreſs how grief hindered Dedalus from painting the fatal fall of his ſon Icarus. It is one of the moſt beautiful paſſages in his poem.

[b] Tu quoque magnam
Partem opere in tanto, ſineret dolor, Icare, haberes.
Bis conatus erat caſus effingere in auro,
Bis patriæ cecidêre manus.

How tender is the application to Icarus! How delicate the phraſe *ſineret dolor*, inſtead of *ſi dolor ſiviſſet!* But can any thing be more finiſhed than the two following verſes? Twice the unhappy father ſtrove to repreſent the mournful adventure of his ſon in gold, twice fell the father's hands. The epithet *patriæ manus* is of an exquiſite taſte.

3. REPETITIONS *which ſerve to expreſs the* SENTIMENTS *or* PASSIONS.

In ASTONISHMENT *and* SURPRISE.

[c] Miratur molem Æneas, magalia quondam:
Miratur portas, ſtrepitumque, & ſtrata viarum.

[y] Georg. 1. 281.
[z] Æn. 2. 792.
[a] Æn. 8. 230.
[b] Æn. 6. 30.
[c] Æn. 1. 425.

[d] Mirantur dona Æneæ, mirantur Iulum.
[e] Labitur uncta vadis abies, mirantur & undæ,
Miratur nemus insuetum, &c.

Tender and lively PASSIONS.

[f] Ut vidi, ut perii! ut me malus abstulit error!
[g] O mihi sola mei super Astyanactis imago.
Sic oculos, sic ille manus, sic ora ferebat.
[h] Ad cœlum tendens ardentia lumina frustra:
Lumina, nam teneras arcebant vincula palmas.

For SORROW.

[i] Tityrus hinc aberat. Ipsæ te, Tityre, pinus,
Ipsi te fontes; ipsa hæc arbusta vocabant.
[k] Te nemus Angitiæ, vitrea te Fucinus unda,
Te liquidi flevere lacus.

For JOY.

[l] Cùm procul obscuros colles, humilemque videmus
Italiam. Italiam primus conclamat Achates.
Italiam læto socii clamore salutant.

IV. EPITHETS.

Epithets contribute very much to the beauty of verse. [m] Quintilian observes, that the poets make use of them both more frequently and more freely than orators. More frequently, because it is a great fault to over-load a discourse in prose with too many epithets; whereas in Poetry, they always produce a good effect, though in ever so great a number. More freely, because with the poets, it is enough that the epithet is suitable to the word it is annexed to; and thus we can dispense with [n] *dentes albi, humida vina.*

[d] Æn. 1. 713.
[e] Æn. 8. 91.
[f] Ec. 8. 41.
[g] Æn. 3. 489.
[h] Æn. 2. 405.
[i] Ec. 1. 39.
[k] Æn. 7. 760.
[l] Æn. 3. 522.
[m] Quint. l. 8. c. 6.
[n] Virg. Æn. 7. 667. Georg. 3. 394.

But

But in profe, every epithet, which produces no effect, and adds nothing to the thing fpoken of, is vicious. Indeed, we fometimes meet with epithets among the Greek and Latin poets, which the delicacy of the French tongue will not excufe in our poets; but this is feldom, and we are abundantly recompenfed for it by the number of beautiful epithets with which their verfes abound. I fhall here give a few, without obferving any other order than as they ftand in Virgil.

[o] Labitur infelix ftudiorum, atque immemor herbæ
Victor equus.
[p] Alter erit maculis auro fqualentibus ardens,
Et rutilis clarus fquamis; ille horridus alter
Defidia, latamque trahens inglorius alvum.
[q] Sed pater omnipotens fpeluncis abdidit atris,
Hoc metuens.
[r] Ponto nox incubat atra.

Thefe two laft examples fhew the force of an epithet, when placed after a fubftantive.

[s] Ille impiger hauft
Spumantem pateram, & pleno fe proluit auro.
[t] Ardentefque oculos fuffecti fanguine & igni
Sibila lambebant linguis vibrantibus ora.
[u] Arma diu fenior defueta trementibus ævo
Circumdat nequicquam humeris, & inutile ferrum
Cingitur.
[x] Intenti expectant fignum, exultantiaque haurit
Corda pavor pulfans, laudumque arrecta cupido.
[y] Pars ingenti fubiere feretro,
Triftе miniſterium, & fubjectam more parentum
Averfi tenuere facem.
[z] Roftroque immanis vultur obunco
Immortale jecur tondens, fœcundaque pœnis
Viſcera, rimaturque epulis, habitatque fub alto

[o] Georg. 2. 498.
[p] Georg. 4. 91.
[q] Æn. 1. 64.
[r] Ibid. 93.
[s] Ibid. 738.
[t] Æn. 2. 210.
[u] Ibid. 509.
[x] Æn. 5. 137.
[y] Æn. 6. 222.
[z] Ibid. 597.

Pectore ; nec fibris requies datur ulla renatis.
[a] Ille (ſpeaking of a tame deer)
Ille manum patiens, menſæque aſſuetus herili,
Errabat ſylvis ; rurſuſque ad limina nota
Ipſe domum ſera quamvis ſe nocte ferebat.
[b] Sed mihi tarda gelu, ſeclisque effœta ſenectus
Invidet imperium, ſeræque ad fortia vires.
[c] Et pontum indignatus Araxes.
[d] Tela manu jam tum tenerâ puerilia torſit.

V. DESCRIPTIONS *and* NARRATIONS.

The elegancy and vivacity of the poetic ſtyle are chiefly ſeen in deſcriptions and narrations. Some are ſhorter and others longer. I ſhall give inſtances of both.

1. *Short* DESCRIPTIONS.

Virgil wonderfully deſcribes, in a few verſes, the ſorrow of an huſbandman, who had juſt loſt one of his oxen by the murrain.

[e] It triſtis arator
Mœrentem abjungens fraterna morte juvencum,
Atque opere in medio defixa relinquit aratra.

The following verſes give a lively reſemblance of the poor wretches, who demanded their paſſage over Acheron with earneſtneſs and importunity.

[f] Stabant orantes primi tranſmittere curſum,
Tendebantque manus ripæ ulterioris amore.

Æneas, in the ſhades below, had endeavoured to appeaſe Dido by an humble and pathetic diſcourſe. That princeſs, looking firſt upon him with a countenance full of indignation and fury, turns her face aſide, fixes her eyes upon the ground, and then leaves him abruptly without giving him one word of anſwer.

[a] Æn. 7. 490.
[b] Æn. 8. 508.
[c] Ibid. 728.
[d] Æn. 11. 578.
[e] Georg. 3. 517.
[f] Æn. 6. 313.

All

All this is deſcribed in a very few words. But the ſilence of Dido outdoes all the other beauties.

[g] Talibus Æneas ardentem & torva tuentem
Lenibat dictis animum, lacrymaſque ciebat.
Illa ſolo fixos oculos averſa tenebat. . . . .
Tandem proripuit ſeſe, atque inimica refugit
In nemus umbriferum.

2. NARRATIONS *of greater Length.*

I ſhall make choice of one only, taken from the fourth book of the Georgics, where Virgil tells the ſtory of Orpheus and Eurydice; from which I ſhall ſelect certain remarkable paſſages, and endeavour to ſhew the beauty of them.

Ipſe cava ſolans ægrum teſtudine amorem,
Te, dulcis conjux, te ſole in littore ſecum,
Te veniente die, te decedente canebat.

This ſimply means, *Orpheus cithara dolorem leniens die ac nocte conjugem canebat*; in which manner we ſhould give the boys ſubjects to make verſes upon. The merit conſiſts in giving a poetical turn to theſe very plain thoughts and expreſſions. *Cava teſtudine* is far more elegant than *cithara*. *Ægrum amorem* much better deſcribes the lively ſorrow of Orpheus than any other expreſſion. But the principal beauty lies in the two following verſes. The application to Eurydice has ſomething very tender and affecting in it, and ſeems in a manner to preſent her to the view. *Te, dulcis conjux.* And how expreſſive is the epithet *dulcis!* The ſame word repeated four times in two verſes, *te, dulcis conjux, te, &c.* ſhews that Eurydice was the ſole object of Orpheus's thoughts. *Solo in littore ſecum* is not indifferent. We know that ſolitude and deſert places are very proper to indulge grief.

Tænarias etiam fauces, alta oſtia Ditis,
Et caligantem nigra formidine lucum

[g] Æn. 6. 467.

Ingreſſus,

Ingreſſus, maneſque adiit, regemque tremendum,
Neſciaque humanis precibus manſueſcere corda.

Theſe four lines take in this ſingle thought, *Quin etiam Orpheus inferas ſedes penetravit.* The poet, to extend this thought, gives a brief account of the ſhades below, and makes choice of ſuch particulars, as ſeemed moſt likely to intimidate Orpheus. The laſt verſe perfectly expreſſes the inflexible and inexorable character of the infernal deities. This line, *Et caligantem nigra formidine lucum*, is admirable both for the choice of the words and the numbers, which entirely conſiſt of ſpondées. *Nigra formidine* very elegantly expreſſes the thick ſhade of the grove, which inſpires horror.

Quin ipſæ ſtupuere domus, atque intima lethi
Tartara, cœruleoſque implexæ crinibus angues
Eumenides; tenuitque inhians tria Cerberus ora.
Atque Ixionii vento rota conſtitit orbis....

Nothing can be more poetical than this brief recital.

Jamque pedem referens caſus evaſerat omnes,
Reditaque Eurydice ſuperas veniebat ad auras;
Ponè ſequens; (namque hanc dederat Proſerpina legem)
Cùm ſubita incautum dementia cepit amantem:
Ignoſcenda quidem, ſcirent ſi ignoſcere Manes.
Reſtitit, Eurydicenque ſuam, jam luce ſub ipſâ,
Immemor heu! victuſque animi reſpexit. Ibi omnis
Effuſus labor, atque immitis rupta tyranni
Fœdera, terque fragor ſtagnis auditus Avernis.
Illa, Quis & me, inquit, miſeram, & te perdidit, Orpheu?
Quis tantus furor? En iterum crudelia retro
Fata vocant, conditque natantia lumina ſomnus.
Jamque vale: feror ingenti circumdata nocte,
Invalidaſque tibi tendens (heu! non tua) palmas.

It

It is not poſſible to conceive any thing more beautiful or finiſhed than this narration. The beginning may be reduced to this ſimple propoſition. *Jamque Eurydice ponè ſequens conjugem, ſuperas ad oras veniebat, cùm illam Orpheus reſpexit.* It is plain, that of the two parts of this propoſition, Orpheus's looking back upon Eurydice is the moſt affecting. And Virgil has accordingly laid the greateſt ſtreſs upon it. Every word is ſignificant in this line, *Cùm ſubita incautum dementia cepit amantem*; and the thought is extremely heightened by the line following, *Ignoſcenda quidem, ſcirent ſi ignoſcere Manes.* But what is ſtill drawn in more lively colours, is the phraſe *Eurydicen reſpexit.* And the epithet he gives Eurydice ſurpaſſes all, *Eurydicen ſuam*, "his dear Eurydice." Beſides this meaning, which firſt preſents itſelf to the view, and ſeems the moſt natural, there is another perhaps leſs evident and more delicate: Eurydice whom he now judged to be reſtored to him, whom he now thought his own, and his own for ever. *Jam luce ſub ipſâ*; as the happy moment drew nigh, when ſhe was about to be his indeed. *Immemor heu! victuſque animi.* He had long ſtruggled with himſelf, long reſiſted his eager deſire of caſting a look upon Eurydice; but at laſt, overcome by his paſſion, he forgot the condition upon which he had received her; all intimated by the word *victus.*

Reſpexit. That the mind of the reader might continue thus far in ſuſpenſe, this word, which is deciſive, and alone determines the ſenſe, ſhould be reſerved to the cloſe; and we may ſay that it is in a manner the finiſhing ſtroke of this inimitable picture.

The beauty and delicacy of the ſhort ſpeech of Eurydice cannot be ſufficiently admired.

Nothing could have been more frigid than the common tranſition, *Illa ſic loquitur: Quis, &c.* but the expreſſion *Illa, quis & me, inquit, & te perdidit Orpheu?* is full of ſpirit.

Can any thing be more poetical than this phraſe, *En iterum crudelia retro Fata vocant, conditque natantia lumina*

lumina ſomnus? to expreſs, "Behold I die a ſecond "time."

The cloſe of this ſhort diſcourſe, in my opinion, excels all the reſt. All that Eurydice could do in the laſt remaining moment of her life, was to ſtretch out her weak and dying hands towards her dear Orpheus, the then ſole interpreters of the ſentiments of her heart. *Invalidaſque tibi tendens, heu! non tua, palmas.* I will not pretend to ſhew the delicacy of the phraſe, *heu! non tua*; it is more eaſy to be conceived than explained. This word ſeems uſed in oppoſition to the preceding expreſſion. *Eurydicenque ſuam.* It recalls to my mind two beautiful verſes made by a ſcholar in the firſt claſs of the college du Pleſſis. The ſubject was St. Anthony's eager return to St. Paul, who died during his abſence. The young poet, after obſerving St. Anthony's earneſt deſire to go back to his holy and much valued friend, apoſtrophiſes thus to him,

Quid facis, Antoni? Jam friget Paulus, & altas
Immiſtus ſuperis, nec jam tuus, attigit arces.

I have repeated this paſſage to ſhew what uſe ſtudents ought to make of the reading of Virgil, and the beauties pointed out to them in him.

I do not give the whole of this narration, leſt I ſhould tire the reader with reflections, which might ſeem tedious; but I cannot avoid tranſcribing here the beautiful verſes which cloſe it. They treat of the head of Orpheus, which the Thracian women had caſt into the Hebrus.

Tum quoque, marmoreâ caput à cervice revulſum.
Gurgite cùm medio portans Oeagrius Hebrus
Volveret, Eurydicen vox ipſa & frigida lingua,
Ah! miſeram Eurydicen, anima fugiente, vocabat.
Eurydicen toto referebant flumine ripæ.

The poet might have barely ſaid, that the head of Orpheus being caſt into the Hebrus, his tongue ſtill pronounced the name of Eurydice. But how many beauties have we in three lines? *Vox ipſa*; the voice of

of Orpheus, of itſelf, and through the habit it had contracted of pronouncing that tender name; *& frigida lingua*, and his tongue already cold and expiring, ſtill called upon Eurydice. The epithet *frigida* is extremely elegant. It is uſual with the poets to expreſs death by the cold which follows upon it. *Ah! miſeram Eurydicen.* How great tenderneſs is there in the repetition of Eurydice's name, in the epithet *miſeram*, and the preceding exclamation! And laſtly, does not this triple repetition of the name of Eurydice perfectly expreſs the nature of an echo, which repeats the ſame word ſeveral times over?

[*b*] Ovid, upon the ſame ſubject, has expreſſed this laſt beauty in a different manner, but at the ſame time with great elegance and delicacy.

Membra jacent diverſa locis: caput, Hebre lyramque
Excipis, & (mirum) medio dum labitur amne,
Flebile neſcio quid queritur lyra; flebile lingua
Murmurat exanimis; reſpondent flebile ripæ.

There is extant a commentary upon Virgil by la Cerda the Jeſuit, which is very proper to give youth a taſte of what we now ſpeak. He is very particular in examining all the thoughts, and ſometimes every expreſſion of this poet, and points out all his beauties and delicacies. M. Herſan, who taught rhetoric in the college du Pleſſis, and was a good judge, valued it very much, and made his ſcholars eſteem it equally. Scaliger alſo, in his treatiſe of Poetry, explains very well the whole art of Virgil.

VI. SPEECHES.

Upon this article I might refer to the rules laid down concerning rhetoric, as in general they belong alſo to Poetry; but I thought I ought not entirely to omit here what relates to poetical orations.

I ſhall make choice of one only, and that a ſhort one, which will ſuffice to ſhew in what manner youth

[*b*] Metam. lib. ii.

may

may discover the force and energy of the speeches which occur in the poets.

The discourse I shall here undertake to explain, is that of Juno, when seeing the Trojans upon the point of landing in Italy, notwithstanding all her endeavours to prevent them, she reproaches herself with weakness and want of power.

[i] Vix è conspectu Siculæ telluris in altum
Vela dabant læti, & spumas salis ære ruebant:
Cùm Juno æternum servans sub pectore vulnus,
Hæc secum: Me-ne incœpto desistere victam!
Nec posse Italia Teucrorum avertere regem!
Quippe vetor fatis. Pallas-ne exurere classem
Argivûm, atque ipsos potuit submergere ponto,
Unius ob noxam & furias Ajacis Oïlei?
Ipsa Jovis rapidum jaculata è nubibus ignem,
Disjecitque rates, evertitque æquora ventis:
Illum expirantem transfixo pectore flammas
Turbine corripuit, scopuloque infixit acuto.
Ast ego, quæ Divûm incedo regina, Jovisque
Et soror & conjux, unâ cum gente tot annos
Bella gero; & quisquam numen Junonis adoret
Præterea, aut supplex aris imponat honorem?

In this speech of Juno we may distinguish the exordium, the confirmation, and the peroration.

The narrative preceding it, plain as it is, foretels a very warm and passionate discourse, and implies how high the hatred of the Goddess rose: *Cùm Juno æternum servans sub pectore vulnus, Hæc secum.* The poet calls her resentment a wound, *vulnus*; and that the goddess kept and cherished it in her heart, *servans.*

Hæc secum: add *loquitur*, which is understood; and you take away all the fire and vivacity of the circumstance.

The EXORDIUM. *Me-ne incœpto desistere victam!* This abrupt beginning suits perfectly well with the character of a goddess, who, full of haughtiness and rage, reflecting inwardly on the subject of her dissatisfac-

[i] Æn. 1. 38, &c.

tion,

tion, gives a vent at once to her grief and indignation. Every expreſſion deſerves to be examined. *Me-ne:* This one word implies all the reſt, and Juno herſelf explains its full meaning in what follows. *Incæpto deſiſtere*, that a woman, a goddeſs, (and ſuch a goddeſs) ſhould be obliged to lay aſide an enterpriſe ſhe had undertook; *victam*, that ſhe ſhould be forced to own herſelf conquered, notwithſtanding all her pains and efforts to the contrary; and ſee her rival victorious and triumphant over her impotence. All theſe words might be retained, and not have the ſame force, as in *Incæpto cogor deſiſtere victa.* The thought is animated by the monoſyllable, and the interrogation *me-ne*; and the infinitive *deſiſtere*, without any preceding word to govern it; ſuch language is the effect of rage.

Nec poſſe Italiâ Teucrorum avertere regem! Here then ſhe ſtands convicted of want of power, this queen of the gods and men, *nec poſſe.* And this upon what occaſion? Did ſhe attempt to ruin a mighty prince, to force him from the throne, and drive him out of his dominions? Nothing like it. It was only to keep at a diſtance from Italy the unfortunate prince of a conquered people. *Teucrorum regem.*

Juno in another place ſhews how obſtinately ſhe had been bent to deſtroy the unhappy remains of the Trojan nation, and their prince Æneas. And that paſſage may ſerve to let us into the meaning of this we are now explaining.

[*k*] Heu ſtirpem inviſam, & fatis contraria noſtris
Fata Phrygum! Num Sigeis occumbere campis,
Num capti potuere capi? Num incenſa cremavit
Troja viros? Medias acies medioſque per ignes
Invenêre viam. . . .
Quin etiam patria excuſſos infeſta per undas
Auſa ſequi, & profugis toto me opponere ponto.
Abſumptæ in Teucros vires cœlique mariſque.

[*k*] Æn. 7. 293.

Quid Syrtes, aut Scylla mihi, quid vaſta Charybdis
Profuit? optato conduntur Tybridis alveo,
Securi pelagi atque mei. Mars perdere gentem
Immanem Lapithum valuit: conceſſit in iras
Ipſe Deûm antiquam genitor Calydona Dianæ:
Quod ſcelus aut Lapythis tantum, aut Calydone merente?
Aſt ego; magna Jovis conjux, nil linquere inauſum
Quæ potui infelix, quæ memet in omnia verti,
Vincor ab Æneа.

CONFIRMATION. *Quippe vetor fatis.* The two preceding lines are inſtead of the exordium and propoſition. Juno now confutes the only objection that could be made to her, drawn from the irreſiſtible force of the fates, which oppoſe her enterpriſe. Some critics are of opinion, that this objection is ironical; and the word *quippe* ſeems to favour this notion. However it be, Juno confutes it by one ſingle example, which makes up the whole matter of her diſcourſe; *Pallas could avenge herſelf of Ajax, and yet I cannot compaſs the deſtruction of the Trojans.* This compariſon has two parts, which are both treated with wonderful art. And it would be very difficult to find a more beautiful example of amplification than this.

The FIRST PART. *Pallas could avenge herſelf of Ajax.* This Ajax was the ſon of Oïleus, the chief of the Locrians, who had raviſhed Caſſandra, the daughter of Priam, and prieſteſs of Minerva, in her very temple. The poet employs ſeven lines to expreſs this revenge in its full light.

Juno begins with naming Pallas, without adding any epithet to her name, any mark of dignity and diſtinction. *Pallas-ne.* And yet ſhe was the daughter of Jupiter, and preſided alſo over war and the ſciences. She ſeems to intimate, as though it were the whole fleet of the Greeks that was deſtroyed, *claſſem Argivûm*; and yet it was only the veſſels of the Locrians. She uſes a compound word *exurere*, to ſhew that the fleet

fleet was entirely burnt and consumed. And lest we should think the ships were only burnt, she adds,

Atque ipsos potuit submergere ponto.
Unius ob noxam & furias Ajacis Oïlei?

The more Juno takes pains to exaggerate the greatness of the vengeance, the more she endeavours to lessen the cause of it. It was a simple fault, *noxam*, and what is still less, an involuntary fault, *furias*, committed in the heat of passion, when a man is not master of himself; and lastly, it was the fault of a single man. *Unius ob noxam & furias Ajacis Oïlei.*

Ipsa Jovis rapidum jaculata è nubibus ignem, Disjecitque rates, evertitque æquora ventis. The vengeance would have seemed imperfect, if Pallas herself had not executed it with her own hands. *Ipsa*; this word implies the relish and satisfaction she took in it. *Rapidum Jovis ignem jaculata*, a beautiful periphrasis of thunder! *è nubibus*; this is not an indifferent circumstance. It was from the midst of the clouds, which is Juno's empire, that Pallas cast the avenging and destructive fire, which wrought so much havock in the Locrian fleet.

Illum expirantem transfixo pectore flammas Turbine corripuit, scopuloque infixit acuto. Pallas would not have been satisfied with dispersing and burning a whole fleet, if, with her own hand, she had not struck the wretched Ajax, the object of her rage, and fixed him to a pointed rock.

The SECOND PART. *But for me, I cannot compass the destruction of the Trojans.* We have observed, in speaking of Pallas, that Juno contented herself with saying, *Pallas-ne*, without adding any epithet to set off the name of the goddess. She does not express herself thus, when she speaks of herself. *And I*, says she, *who am the queen of the gods, I, who am both the sister and wife of Jove.* All this is contained in the word *ego*. The contrast is very evident. The poet on one side shews us Pallas, as alone, without character or distinction, *Pallas-ne*. On the other hand he repre-

ſents Juno as ſurrounded with glory, power and majeſty. *Aſt ego, quæ divûm incedo regina, Joviſque Et ſoror & conjux.* The propriety of the word *incedo* ſhould be obſerved to the ſcholars, which ſuits perfectly well with the majeſtic gait of a queen and a goddeſs, [*l*] *Et vera inceſſu patuit dea*; and the affected repetition of the conjunction, to inſiſt ſtill more upon her double quality of ſiſter and wife, *Et ſoror & conjux.* [*m*] Horace makes Juno talk much after the ſame manner, when ſhe declares, that if they attempted to rebuild Troy, ſhe would place herſelf at the head of an army to deſtroy the town, the eternal object of her hatred.

Troja renaſcens alite lugubri
Fortuna triſti clade iterabitur,
Ducente victrices catervas
Conjuge me Jovis & ſorore.

Unâ cum gente tot annos Bella gero. Juno, in ſpite of all her power and grandeur, her quality as queen of the gods, and the ſiſter and wife of Jove, has the grief to ſee herſelf at variance with a ſingle nation, and that for ſo many years, *unâ cum gente, tot annos*, a beautiful oppoſition; and exhauſting all her force againſt it to no purpoſe, *bella gero.*

The PERORATION. *Et quiſquam numen Junonis adoret Præterea, aut ſupplex aris imponat honorem!* Grief, ſpite, and revenge are equally evident in theſe words, ſo full of fire, and indignation. After ſuch an affront, Juno looks upon herſelf as in diſgrace, as degraded from the dignity of a goddeſs, as become from thenceforth the object of contempt amongſt gods and men. The interrogation and exclamation are here of great force. Take away theſe figures, and the ſame thought, without changing a ſingle word, would be cold and languid.

The poet has great reaſon to ſay, that the goddeſs had her heart inflamed and burning with rage, whilſt ſhe pronounced this diſcourſe. *Talia flammato ſecum*

[*l*] Æn. 1. 409. [*m*] Od. 3. lib. 3.

dea

dea corde volutans. It is all life and fire, and every expreſſion in it breathes an ardent deſire of vengeance.

ARTICLE THE THIRD.

Of the different SORTS *of* POEMS.

IT is impoſſible thoroughly to teach the boys all the rules of Poetry; it is a matter of too large extent, and would take up too much time; and yet it is not reaſonable they ſhould be abſolutely ignorant of them, and leave the college without ſome knowledge of the different kinds of poems, and the rules peculiar to them.

M. Gaullyer, profeſſor in the college du Pleſſis-Sorbonne, has lately publiſhed a diſcourſe upon Poetry. I have not yet read it, but the deſign of it ſeems good. He there lays down the *rules of Poetry drawn from Ariſtotle, Horace, Boileau, and other famous authors.* It is uſeful to have a book, which contains all the ſolid obſervations that have been made upon a ſubject, which maſters cannot thoroughly explain in the claſſes, and which yet might be wiſhed the boys were acquainted with to a certain degree.

Poetry is generally divided into epic and dramatic. The firſt conſiſts in narration, and it is the poet that ſpeaks in it. The ſecond contains an action repreſented upon the theatre; and the poet puts his diſcourſe into the mouths of perſons, who appear upon the ſtage. According to this diviſion, grounded upon the Greek words ἔπος and δρᾶμα, which are oppoſite to each other, the great epic poem, as the moſt noble ſpecies, is called epic by way of eminence. [*n*] Tho' under this name are ranked ſeveral different ſorts of poems, as eclogues, ſatires, odes, epigrams, elegies,

[*n*] F. Jouvenci, whom no body can ſuppoſe ignorant in matters of this kind, in his book *De ratione diſcendi & docendi*, ranks alſo under the epic poem, ſeveral ſorts of ſmall poems. Ad epicum poema revocantur varia poematia, ut Idyllia, Satyræ, Odæ, Eclogæ, Epigrammata, Elegiæ, &c. p. 104.

and didactic poems. The dramatic poem comprehends tragedy and comedy.

The boys ſhould have ſome idea of all theſe different ſorts of Poetry. The ſecond and firſt claſſes are proper for this inſtruction. Horace's art of Poetry, which is uſually explained every year in the firſt claſs, will give opportunity to inſtruct them in all that is neceſſary to be known upon this head.

But the reading the poets themſelves will be far more uſeful than all the precepts that can be given.

It is uſual to begin with Ovid, and with very good reaſon. This poet is very proper to give them a taſte for Poetry; and to teach them facility, invention, and copiouſneſs. His metamorphoſes in particular will be very agreeable, through the great variety they contain. But we muſt not expect that exactneſs, propriety, and purity of taſte, which we find in Virgil. He is often too prolix in his narrations, and abandons himſelf too much to the flow of his genius; but there are very beautiful paſſages in him, and he may be very uſeful to young beginners. [o] *Nimium amator ingenii ſui, laudandus tamen in partibus.* His very faults, which a diligent maſter will not fail to point out to the boys, may be almoſt as beneficial to them as the beauties they ſhould be taught to admire, eſpecially when they become capable of comparing Ovid with Virgil.

The laſt takes up a great ſhare of the time ſpent in the claſſes; he is indeed a perfect model, and may ſuffice alone to form the taſte.

Horace and Juvenal are alſo explained there; and indeed they deſerve it, both of them are excellent, though in a different way.

I could wiſh ſome of Seneca's tragedies were added to them, I mean thoſe which are really his. The ſtyle of the author would eaſily be diſcerned in them; I mean, we ſhould ſoon find admirable paſſages, full of fire and life, though not always that propriety and exactneſs which one might wiſh.

[o] Quintil. lib. 10. c. 1.

It

It might be of uſe alſo, in the firſt claſs, to read certain paſſages of Lucan, Claudian, Silius Italicus, and Statius, to the ſcholars, and to compare them with Virgil, to make them acquainted with the difference of ſtyles. The fifth book of Scaliger's art of Poetry may aſſiſt them in this. He has collected ſeveral extracts from the Latin poets, upon the ſame ſubjects, as a tempeſt, the plague, &c.

I cannot imagine why the *Epigrammatum delectus* is not more uſed in ſchools than it is, as it is very proper to be put into the hands of the boys. Such a collection cannot fail of pleaſing from the beauty and variety of the epigrams it contains; and I think we ſhould principally furniſh the memories of youth with ſuch ſhort and portable pieces as theſe. A new edition of this book might be uſeful in ſchools, but ſome alterations ſhould be made in it, and ſome of the reflections of F. Vavaſſeur the Jeſuit, in the elegant critiſciſm he has made upon this ſmall work, might be of uſe.

I ſay nothing here of the rules of French Poetry, as the different exerciſes of the claſſes do not allow time enough for inſtructions upon that head; and beſides, the reading of our own poets may be dangerous to them in ſeveral reſpects; but eſpecially as it requires no pains on their parts, and preſents only roſes without thorns, we have cauſe to fear, leſt it ſhould give them a diſtaſte to their other ſtudies, which, as they are more difficult and leſs agreeable, ſo they are infinitely more uſeful and important. The time will come, when they may read the French poets, not only without danger, but with great advantage; for it is not reaſonable they ſhould be ſolely employed in the ſtudy of Greek and Latin authors, and having no curioſity to become acquainted with the writers of their own nation, remain always ſtrangers in their own country. But to make this ſtudy uſeful, a judicious choice, and wiſe precautions are neceſſary, eſpecially in what regards the purity of manners.

OF READING HOMER.

THERE are few profane authors of antiquity which may be read with more advantage to the boys than Homer; and we ſhould be very much wanting in our care for them, if we did not make them acquainted with a work, which Alexander the Great looked upon as the moſt curious and valuable production of human wit, [p] *pretioſiſſimum humani animi opus.* The advantage to be drawn from it reſpects either the excellence of Homer's poetry, which is very proper to form the taſte of youth, or the different ſorts of information it contains in regard to the cuſtoms, manners, and religion of the ancients. I ſhall treat of theſe two parts ſeparately.

CHAP. I.

Of the EXCELLENCY *of* HOMER'S POEMS.

THE high encomium which Horace has given of the two poems of Homer, in judging them to contain more uſeful inſtructions than all the writings of the moſt able philoſophers, has never ſeemed extravagant. But we cannot ſay ſo of the praiſes, which the learned of all ages have given him, as though they had ſtrove to out-do each other in extolling the excellence of his poetry. Several perſons, in other reſpects of diſtinguiſhed merit and underſtanding, have been of a different opinion, and have taken incredible pains to bring this poet into contempt, who has been ſo anciently and generally eſteemed.

We have reaſon to fear, leſt theſe prejudices ſhould be entertained by the boys, eſpecially as they begin to read Homer at an age, which is more capable of finding out the difficulties and defects of the poet, than to reliſh his beauties. To prevent this inconvenience, I

[p] Plin. hiſt. nat. lib. 7. cap. 29.

have

have thought it might be of uſe to make ſome reflections in particular upon the manner in which he ought to be explained to youth. I ſhall begin with laying down ſome rules, which may ſerve to direct them how to form a right judgment of Homer. And then I ſhall produce ſelect paſſages from him, and endeavour to make them ſenſible of their beauty and eloquence.

ARTICLE THE FIRST.

RULES *to direct the Boys how to form a* RIGHT JUDGMENT *of* HOMER.

ABOVE all things youth ſhould be careful to avoid a fault very common to their age, who are too apt to think they have more underſtanding than others, becauſe they have read and ſtudied more. Thus they paſs judgment in a deciſive tone, and ſometimes before perſons of ability, whoſe determination they ought in decency rather to wait for, than prevent. And by this air of ſufficiency they think to gain the eſteem of others, though they only procure their contempt. Modeſty, reſervedneſs, and a diſtruſt of their own capacity, ſhould be the character of that age, and its greateſt honour. They may lay open their doubts, propoſe their difficulties, and modeſtly queſtion ſuch as are of age and ability to inform them. It is a leſſon the young Telemachus gives them in the Odyſſey. [*q*] He was not far from Neſtor's apartment, and demands of Mentor his governor in what manner he ſhould behave himſelf. "For as "yet, ſays he, I have not acquired the habit of "ſpeaking; nor does it become a young man, as I "am, to be too familiar with ſo venerable a perſon-"age as Neſtor."

Οὐδ' ἔτι πω μύθοισι πεπείρημαι πυκινοῖσιν·
Αἰδὼς δ' αὖ νέον ἄνδρα γεραίτερον ἐξερέεσθαι.

[*q*] L. 3. v. 23, 24.

II.

This reſervedneſs is ſtill more neceſſary in the caſe of cenſuring writers of the firſt claſs. We eaſily pardon a man who is ſmitten with the beauties of theſe authors, for running out into exceſſive and extravagant commendations, which are ſometimes occaſioned by an admiration, that tranſports him. It is a common fault to all perſons of warm imaginations, and is eaſily corrected by reaſon and experience, and after all ariſes from a good principle, and does wrong to nobody. But every ſenſible man, eſpecially at an age, when want of experience and apprehenſion of being miſtaken ſhould put him upon his guard, ought ſtrictly to obſerve the judicious direction laid down by Quintilian, in the caſe of condemning great men [r]. "We "ſhould be very cautious and circumſpect how we "paſs a judgment upon writers of eſtabliſhed merit, "for fear it ſhould happen to us, as it does to a great "many, to blame what we do not underſtand."

III.

M. Boileau's reflection upon the judgment to be paſſed upon the great men of antiquity is a very juſt one, and muſt take place with every reaſonable and unprejudiced perſon. "When writers, ſays he, have "been admired for a great many ages, and deſpiſed "only by ſome perſons of a capricious taſte, for there "will be always ſome or other of a bad taſte, it is "not only raſhneſs but folly to queſtion their merit. "For though you do not diſcover their beauties, you "muſt not therefore conclude that they have none, "but that you are blind, and have not a taſte for "them. The generality of mankind, in a long courſe "of time, is never miſtaken in the judgment they "paſs upon works of genius. There is now no queſ-"tion, whether Homer, Plato, Tully, and Virgil,

[r] Modeſtè tamen & circumſpecto judicio de tantis viris judicandum eſt, ne, quod pleriſque accidit, damnent quæ non intelligunt. Quint. lib. 10. cap. 1.

"were

" were wonderful men. It is a matter beyond dif-
" pute, as it has had the conſent of twenty ages. The
" buſineſs is to know, wherein that excellence con-
" ſiſts, which has acquired them the admiration of ſo
" many ages; and if you cannot find it out, you muſt
" give up all pretences to ſkill in literature, and al-
" low that you have neither taſte nor genius, ſince
" you cannot diſcover what every body elſe has diſ-
" cerned [s]."

IV.

It does not follow from thence, that theſe excellent writers ſhould be looked on as abſolutely perfect, and entirely exempt from faults. They are indeed great men, but ſtill they are men, and as ſuch ſubject to be ſometimes in the wrong. We muſt therefore ſincerely own, and the moſt zealous defenders of Homer have often acknowledged it, that there are ſome paſſages in this poet that are weak, defective, or prolix; that there are ſpeeches too long, deſcriptions ſometimes too particular, repetitions that are offenſive, epithets too common, compariſons which return too often, and do not always ſeem ſo noble as they ought. But all theſe defects are covered, and in a manner loſt in an infinite number of graces and inimitable beauties, which affect and tranſport us; and then theſe faults do not hinder us from paying the regard that is due both to the work and the author, according to the judicious obſervation of Horace.

[t] Verùm ubi plura nitent in carmine, non ego paucis
Offendar maculis, quas aut incuria fudit,
Aut humana parum cavit natura.

V.

But we muſt be very careful not to impute ſuch faults to Homer, as ſubſiſt only in the imagination of

[s] Reflex. 7. ſur Longin. [t] Hort. de art. poet.

pre-

prejudiced or ignorant critics. Thus ſeveral are offended with certain words, which to them ſeem low and mean, as *kettle*, *pot*, *fat*, *inteſtines*, that are frequent in Homer, but are not allowed to be uſed by our poets, nor even by our orators.

" But here," as M. Boileau obſerves, whoſe words I ſhall barely tranſcribe, " we muſt remember, that " the words of different languages do not always pre- " ciſely anſwer to one another; and that an expreſ- " ſion in Greek, which is very noble, cannot often be " rendered into French but by a very low phraſe. As " for inſtance, in the words *aſinus* in Latin, and *âne* in " French, which have ſomething very contemptible " in them in both thoſe languages, though the word " which denotes that animal, has nothing mean in it " either in Greek or Hebrew, but it is uſed in the " moſt ſublime paſſages. And the ſame may be ſaid " of the word *mulet*, and ſeveral others.

" In ſhort, languages have all their peculiar oddi- " ties, but the French is particularly capricious in " words; and though it abounds in beautiful terms " upon certain ſubjects, it is very poor in many others, " and there are abundance of little things which can- " not be nobly expreſſed in it. Thus, for inſtance, " though in the moſt ſublime paſſages we may ſay " without diſcredit, *un mouton*, *une chevre*, *une brebis*, " we cannot ſay in any lofty ſtyle, without departing " from it, *une veau*, *une trute*, *un cochon*. The word " *géniſſe* in French is very beautiful, eſpecially in an " eclogue; *vache* is inſufferable. *Paſteur* and *berger* " are very elegant, *gardeur de pourceaux*, or *gardeur de* " *bœufs* would be horrible. And yet perhaps there " are not two words in the Greek tongue more beau- " tiful than βυβώτης and βικόλος, which directly an- " ſwer to thoſe words in French; and it is for this " reaſon Virgil has given his eclogues the pretty name " of *Bucolics*, which, literally tranſlated, is in our lan- " guage, *les entretiens des bouviers*, or *des gardeurs de* " *bœufs*.

" By

" By this we ſee the injuſtice of thoſe who charge " Homer with the low ſtyle of his tranſlators, and " blame a Greek writer for not being juſtly expreſſed " in Latin or French. It is very remarkable, that " through all antiquity Homer has never been cen- " ſured upon this ſcore, though he has wrote two " poems that are each of them larger than the Æneid, " and no one whatſoever has deſcended into more mi- " nute circumſtances than he, or more wilfully ex- " preſſed little matters, though always in noble " terms, or at leaſt by introducing low phraſes with " ſo much art and induſtry, as to make them noble " and harmonious, as Dionyſius Halicarnaſſenſis has " obſerved."

VI.

Another cauſe of the wrong judgments paſſed upon Homer, is the fondneſs we generally have for the cuſtoms, uſages, and manners of our own age and country, which makes us apt to take offence at the practices of times ſo remote, which were more ſimple, and came nearer to nature. We ſhould be ſhocked to ſee princes in Homer dreſſing their own dinners, Achilles doing the moſt ſervile offices in perſon, the ſons of great kings feeding their flock, princeſſes waſhing their own linen in the river, and drawing water out of the well.

But do we not alſo in ſcripture ſee Abraham, the maſter of a numerous family, tending his cattle; and Sarah, who had ſo many ſervants, kneading the bread with her own hands; Rebecca and Rachel, notwithſtanding the tenderneſs of their ſex, carrying heavy pitchers of water upon their ſhoulders; Saul and David, even after they were anointed kings, employed in feeding their flocks.

Reaſon, good ſenſe, and equity require, that whilſt we are reading ancient authors, we ſhould go back into the times and countries they ſpeak of; and not extravagantly ſuffer ourſelves to be prejudiced againſt the cuſtoms of antiquity, becauſe they differ from ours:

ours: we might with the ſame reaſon, out of a blind regard for the faſhions of our own nation, look upon the dreſs of all other people as ridiculous. Beſides, do we think, that the delicacy, ſoftneſs, and luxury, which have infected theſe later ages, deſerve ſo much to be preferred to the happy ſimplicity of earlier times, the precious remains of priſtine innocence?

VII.

As to the real faults that are to be found in Homer, theſe in all reaſon and equity are to be be excuſed in return for his innumerable beauties. [*u*] Longinus, in his enquiry whether mediocrity, when perfect in its kind, ſhould not be preferred to the ſublime with ſome faults, lays down this rule, and proves it from the very nature of this kind of performance. "For my own "part, ſays he, [*x*] I am of opinion, that the ſublime "has not naturally the purity of the middle ſtyle.... "It is with the ſublime, as with immenſe riches, we "cannot take care of every thing ſo particularly, but "ſomething, though in our poſſeſſion, muſt be ne-"glected.... Thus, continues he, though I have ob-"ſerved in Homer, and in all the moſt famous au-"thors, paſſages which do not pleaſe me; I think that "theſe are faults they diſregarded, and which we can-"not ſo properly call faults, as little overſights, which "have eſcaped them, becauſe being wholly intent "upon what was great, they could not dwell upon "little things.... [*y*] All we can obtain by commit-"ting no faults, is not to be blamed; but the ſublime "gains us admiration. What ſhall I ſay then? One "of the beautiful paſſages and ſublime thoughts, "which we meet with in the works of theſe excellent "authors, is alone ſufficient to make amends for all "their faults."

VII.

This rule may be of great uſe to aſſiſt us in paſſing a right judgment upon Homer and Virgil. I queſtion

[*u*] Long. περὶ ὕψους, c. 27. [*y*] Long. de ſublim. cap. 30.
[*x*] Ib. cap. 27.

whether

whether in explaining these poets to the boys, it would be proper to prefer the one before the other, and if it might not be better to leave this great point undecided by observing a kind of neutrality. It is enough to make them well acquainted with their different characters, by setting the beauties of both in their full light. Quintilian seems to have pursued this method in his judicious manner of treating these two great poets. He makes an high encomium on Homer, in which he gives in a few words a just idea of the wonderful variety of that poet's style, [z] *Hunc nemo in magnis sublimitate, in parvis proprietate superaverit. Idem lætus ac pressus, jucundus & gravis, tum copia tum brevitate mirabilis.* "In great matters nothing is more "sublime than his expression, in small ones nothing "more proper. Flowing and concise, grave and "pleasant, he is equally admirable for his copiousness "and his brevity." He then proceeds to Virgil, [a] after quoting a celebrated passage from Domitius Afer, the most famous orator of his time, who placed Virgil after Homer, but very near him, he draws in a few lines the perfect character of both. Homer he owns was the better genius, Virgil had a larger share of art and study; the one was more lively and sublime, the other more correct and exact; Homer rises with more force, but sometimes overflows; Virgil is constantly the same, and never departs from his character. It is thus Quintilian, after weighing in the balance of reason and equity the different qualifications of these two great men, seems willing to establish a kind of equality between them. *Et hercle, ut illi naturæ cœlesti atque immortali cesserimus, ita curæ & diligentiæ vel ideo in hoc plus est, quòd ei fuit magis laborandum: & quantum eminentioribus vincimur, fortasse æqualitate pensamus.*

[z] Quintil. lib. 10. c. 1.

[a] Utar verbis iisdem; quæ ex Afro Domitio juvenis accepi: qui mihi interroganti, quem Homero crederet maximè accedere: secundus, inquit, est Virgilius, propior tamen primo quàm tertio. Ib.

IX.

XI.

By keeping up to a like neutrality, it might be very uſeful to make the boys compare certain beautiful paſſages of Virgil with thoſe of Homer from whence they were copied. It is a great advantage on Homer's ſide, that he ſerved as a pattern to Virgil, and we may juſtly apply to him what has been ſaid of Demoſthenes with reſpect to Cicero, [*b*] *Cedendum in hoc quidem, quod & ille prior fuit, & ex magna parte Ciceronem, quantus eſt, fecit.* Of the two heroes of Homer, Virgil has made but one, in whom he has artfully united all the great qualities that belonged to the other two. He has alſo taken from him the beſt part of his epiſodes; and has borrowed a great number of his compariſons. There is a ſecret pleaſure in tracing the Greek poet through the performance of the Latin, and diſcovering the ineſtimable imitations, which are equally an honour to them both. The copy ſometimes falls ſhort of the beauties of the original; ſometimes it ſurpaſſes it, and by happy ſtrokes of the pencil adds lines, which make it an original of itſelf. As to the expreſſion, numbers, and cadence, Homer is infinitely the ſuperior; and it is proper early to accuſtom the ears of the boys to that ſweet and harmonious melody, which reigns in all his verſes, and diffuſes ſuch graces, as are not be imitated in any language but the Greek.

Thus, we ſee, the ſtudy of Homer, undertaken in this manner, may contribute very much to forming the taſte, which makes me think, that as in the claſſes there is not time enough to read over one of his poems entire, it might be uſeful to read only ſuch ſelect paſſages, as are capable of giving a proper idea of this poet. Some paſſages of this kind I ſhall now attempt to explain.

[*b*] Quintil. l. 1. c. 10.

A R-

ARTICLE THE SECOND.

PASSAGES *in* HOMER *remarkable for the* STYLE *and* ELOCUTION.

I MUST not be very large upon this ſubject, leſt I ſhould add too much to the length of my work, and yet it is difficult to be brief in ſpeaking of the beauties of Homer. I ſhall produce ſome of different kinds, without tying myſelf down to any exact or regular order.

I.

NUMBERS *and* CADENCE.

Homer is admirable for expreſſing the nature of the things he deſcribes, by the ſound and order of the words, and ſometimes by the choice of the letters.

1. *A harſh* SOUND.

[c] ἰσία δὲ ζφιν
Τριχθά τε καὶ τέτραχθα διέσχισεν ἶς ἀνέμοιο.

There is no ear, ſays M. Boivin ſpeaking of the beauty of this paſſage, which does not ſeem to hear the crackling, and as I may ſay the cry of the ſail, and the wind that rends it.

2. *A ſmooth and flowing* SOUND.

On the other hand, nothing can be more gentle or harmonious than the paſſage where the poet deſcribes the ſoft and perſuaſive eloquence of Neſtor.

[d] Τοῖσι δὲ Νέστωρ
Ἡδυεπὴς ἀνόρουσε, λιγὺς Πυλίων ἀγορητής,
Τοῦ καὶ ἀπὸ γλώσσης μέλιτος γλυκίων ῥέεν αὐδή.

[c] Od. ix. 7. [d] Il. i. 247.

" To calm their paſſions with the words of age,
" Slow from his ſeat aroſe the Pylian ſage,
" Experienc'd Neſtor, in perſuaſion ſkill'd,
" Words, ſweet as honey, from his lips diſtill'd.
POPE.

3. HEAVINESS.

The following verſes ſurpriſingly expreſs the taking of great pains, and laborious exerciſe.

[e] Καὶ μὲν Σίσυφον εἰσεῖδον, κρατέρ' ἄλγε' ἔχοντα,
Λᾶαν βασάζοντα πελώριον ἀμφοτέρηφιν.
Ἦ τοι ὁ μὲν σκηριπτόμενος χερσίν τε ποσίν τε
Λᾶαν ἄνω ὤθεσκε ποτὶ λόφον· ἀλλ' ὅτε μέλλοι
Ἄκρον ὑπερβαλέειν, τότ' ἀποστρέψασκε κραταιΐς
Αὖτις, ἔπειτα πέδον δὲ κυλίνδετο λᾶας ἀναιδής.
Αὐτὰρ ὅγ' αὖψ ὤσασκε τιταινόμενος· κατὰ δ' ἵδρως
Ἐῤῥέεν ἐκ μελέων, κονίη δ' ἐκ κρατὸς ὀρώρει.

" I turn'd my eye, and as I turn'd ſurvey'd
" A mournful viſion! the Siſyphian ſhade;
" With many a weary ſtep, and many a groan,
" Up the high hill he heaves a huge round ſtone;
" The huge round ſtone, reſulting with a bound,
" Thunders impetuous down, and ſmokes along the
" ground.
" Again the reſtleſs orb his toil renews,
" Duſt mounts in clouds, and ſweat deſcends in dews.
POPE.

4. SWIFTNESS.

In the following paſſage does not the rapidity of the ſecond verſe diſpute it with that of the horſe, whoſe ſwiftneſs in the race Homer is deſcribing?

[f] Οἷοι Τρῶιοι ἵπποι, ἐπισάμενοι πεδίοιο,
Κραιπνὰ μάλ' ἔνθα κὴ ἔνθα διωκέμεν ἠδὲ φέβεσθαι.

It is probable Virgil had this beauty in his eye, when he wrote this line,

[e] Od. xi. 592. [f] Il. v. 222.

[g] Quadrupedante putrem ſonitu quatit ungula campum.

With what elegance does he deſcribe in another place the ſpeed and ſwiftneſs of Æneas's horſes?

[b] Αἱ δ' ὅτε μὲν Ζκιρτῷεν ἐπὶ ζείδωρον ἄρεραν,
Ἄκρον ἐπ' ἀνθερίκων καρπὸν θέον, οὐδὲ κατέκλων·
Ἀλλ' ὅτε δὴ Ζκιρτῷεν ἐπ' εὐρέα νῶτα θαλάσσης,
Ἄκρον ἐπὶ ῥηγμῖνος ἁλὸς πωλιοῖο θέεσκον.

" Theſe lightly ſkimming, when they ſwept the
" plain,
" Nor ply'd the graſs, nor bent the tender grain;
" And when along the level ſeas they flew,
" Scarce on the ſurface curl'd the briny dew. POPE.

Virgil has imitated this paſſage in deſcribing the ſwiftneſs of Camilla, and I queſtion whether the copy be at all inferior to the original.

[i] Illa vel intactæ ſegetis per ſumma volaret
Gramina, nec teneras curſu læſiſſet ariſtas:
Vel mare per medium, fluctu ſuſpenſa tumenti
Ferret iter; celeres nec tingeret æquore plantas.

Outſtripp'd the winds in ſpeed upon the plain,
Flew o'er the fields, nor hurt the bearded grain:
She ſwept the ſeas, and as ſhe ſkim'd along,
Her flying feet unbath'd on billows hung. DRYDEN.

[k] But nothing can come up to the beauty of the deſcription, which Homer gives of the paſſage of Neptune. I ſhall here do little elſe than copy the remarks of M. Boivin. This god was in the iſle of Samothracia. His arms, his chariot and horſes were at Ægæ, a town in Eubœa. He makes but four ſteps to get thither. The god puts on his arms, mounts his chariot, and departs. Nothing is more rapid than his courſe. He flies over the waters. The verſes of Homer in that place run ſwifter than the god himſelf.

[g] Æn. 8. 596.
[b] Il. xx. 226.
[i] Æn. 7. 808.
[k] Il. xiii. 27, &c.

I appeal to the readers of the Greek text, if they are at all acquainted with the difference between the rapidity of a dactyle, and the flowneſs of a ſpondée.

Βῆ δ' ἐλάαν ἐπὶ κύματ'· ἄταλλε δὲ κήτε' ὑπ' αὐτῷ
Πάντοθεν ἐκ κευθμῶν, ἐδ' ἠνοίησεν ἄνακτα·
Γηθοσύνη δὲ θάλασσα διΐσατο· τοὶ δ' ἐπέτοντο
Ῥίμφα μάλ', ἐδ' ὑπένερθε διαίνετο χάλκεος ἄξων.

" He mounts the car, the golden ſcourge applies,
" He ſits ſuperior, and the chariot flies:
" His whirling wheels the glaſſy ſurface ſweep:
" Th' enormous monſters rolling o'er the deep,
" Gambol around him on the wat'ry way;
" And heavy whales in aukward meaſures play:
" The ſea ſubſiding ſpreads a level plain,
" Exults, and crowns the monarch of the main;
" The parting waves before his courſers fly:
" The wond'ring waters leave his axle dry.

It is ſufficient to have ears, to perceive the rapidity of Neptune's chariot in the very ſound of the firſt and two laſt lines, each of which is entirely compoſed of dactyles, excepting that one ſpondée, which muſt neceſſarily terminate the verſe. M. Boileau has tranſlated this paſſage in his verſion of Longinus.

Il attele ſon char, & montant fiérement,
Lui fait fendre les flots de l'humide élément.
Dès qu'on le voit marcher ſur ces liquides plaines,
D'aiſe on entend ſauter les peſantes balaines.
L'eau frémit ſous le dieu qui lui donne la loi,
Et ſemble avec plaiſir reconnoître ſon roi.
Cependant le char vole, &c.

Theſe lines are certainly admirable; yet we muſt own they are by far inferior to the Greek in numbers and harmony, which our language is not ſo capable of as the Greek and Latin, as it wants the diſtinction of long and ſhort ſyllables, which in theſe two languages form the feet, and agreeably diverſify the numbers. But notwithſtanding this defect of language, the French poet in this verſe,

D'aiſe

D'aiſe on entend ſauter les peſantes balaines,

has mighty well expreſſed the agility of the leap, and the heavineſs of the monſtrous fiſh, two things directly oppoſite, but happily deſcribed by the ſound of the words, and the numbers of the verſe, which riſes ſwiftly, and falls heavily.

II.

DESCRIPTIONS.

[*l*] It is ſaid that Homer was blind; and yet his poetry is rather a painting than a poem, ſo exactly does he lay before our eyes, and copy from nature, the images of every thing he undertakes to deſcribe.

1. It is not ſurpriſing that this poet, who gives life and action to inanimate beings, ſhould repreſent the horſes of Achilles under ſuch affliction upon the death of Patroclus. He deſcribes them, after this mournful accident, as fixed and immoveable with grief, their heads bowed down to the earth, their manes trailing in the duſt, and ſhedding tears in abundance.

[*m*] Οὐδει ἐνισκήψανΤε καρήαΤα· δάκρυα δὲ ζφιν
Θερμὰ κατὰ βλεφάρων χαμάδις ῥέε μυρομένοισιν,
Ἡνιόχοιο πόθῳ· ϑαλερὴ δὲ μιαίνεΤο χαίτη,
Ζεύγλης ἐξεριπῆσα παρὰ ζυγὸν ἀμφοτέροισι.

—— "Along their face
"The big round drops cours'd down with ſilent pace,
"Conglobing on the duſt. Their manes, that late
"Circled their arched necks, and wav'd in ſtate,
"Trail'd on the duſt beneath the yoke were ſpread,
"And prone to earth was hung their languid head."
POPE.

Virgil's deſcription of an horſe's grief is ſhorter, and no leſs lively.

[*l*] Traditum eſt Homerum cæcum fuiſſe. At ejus picturam non poeſim videmus. Quæ regio, quæ ora, quæ ſpecies formæ, quæ pugna, qui motus hominum, qui ferarum, non ita expictus eſt, ut, quæ ipſe non viderit, nos ut viderimus, effecerit? Tuſc. quæſt. lib. 5. n. 114.

[*m*] Il. xvii. 437.

[*n*] Poſt bellator equus poſitis inſignibus Æthon
It lacrymans, guttiſque humectat grandibus ora.

To cloſe the pomp, Æthon, the ſteed of ſtate
Is led, the fun'rals of his lord to wait,
Stripp'd of his trappings, with a ſullen pace
He walks, and the big tears run rolling down his face.
DRYDEN.

Can the tears of a horſe be more finely deſcribed than by theſe laſt words? Put *lacrymis* inſtead of *guttis grandibus*, and the image is loſt.

2. The fire of rage flaſhes in theſe lines of Homer, no leſs than in the eyes of Agamemnon, whoſe tranſport of paſſion he is deſcribing.

[*o*] μένεος δὲ μέγα φρένες ἀμφιμέλαιναι
Πίμπλαντ', ὄσσε δὲ οἱ πυρὶ λαμπετόωντι ἐΐκτην.

" Black choler fill'd his breaſt, that boil'd with ire,
" And from his eye-balls flaſh'd the living fire.
POPE.

Horace has intimated the firſt line, *Fervens difficili bile* [*p*] *tumet jecur*; and Virgil the ſecond,

[*q*] Totoque ardentis ab ore
Scintillæ abſiſtunt: oculis micat acribus ignis.

—— from his wide noſtril flies
A fiery ſtream, and ſparkles from his eyes. DRYDEN.

3. The majeſtic motion of the head, by which Jupiter makes the heavens tremble, is known to all the world.

[*r*] Ἦ, καὶ κυανέῃσιν ἐπ' ὀφρύσι νεῦσε Κρονίων·
Ἀμβρόσιαι δ' ἄρα χαῖται ἐπερρώσαντο ἄνακτος,
Κρατὸς ἀπ' ἀθανάτοιο· μέγαν δ' ἐλέλιξεν Ὄλυμπον.

" He ſpoke, and awful bends his ſable brows,
" Shakes his ambroſial curls, and gives the nod;
" The ſtamp of fate, and ſanction of the God;

[*n*] Æn. 11. 89.
[*o*] Il. i. 103.
[*p*] Ode 13. l. 1.
[*q*] Æn. 12. 101.
[*r*] Il. i. 528.

" The

" High heav'n with trembling the dread ſignal took,
" And all Olympus to the centre ſhook. POPE.

This paſſage has been imitated by the greateſt poets.

[s] Annuit, & totum nutu tremefecit Olympum.
[t] Terrificam capitis concuſſit terque quaterque
Cæſariem, cum quâ terras, mare, ſidera movit.
[u] Regum verendorum in proprios greges,
Reges in ipſos imperium eſt Jovis,
Clari giganteo triumpho,
Cuncta ſupercilio moventis.

Theſe three poets ſeem to have divided the three lines of Homer amongſt themſelves, with the three circumſtances contained in them. Virgil has taken only the nodding of the head, Ovid the ſhaking of the hair, and Horace the motion of the brows.

The deſcription of the battle of the gods is one of the moſt noble in Homer. The Greeks and Trojans being ready to join battle, Jupiter had given the gods permiſſion to deſcend from heaven, ſhare in the fight, and take which ſide they pleaſed.

" [x] Above, the Sire of gods his thunder rolls,
" And peals on peals redoubled rend the poles.
" Beneath, ſtern Neptune ſhakes the ſolid ground,
" The foreſts wave, the mountains nod around:
" Through all their ſummits tremble Ida's woods,
" And from their ſources boil her hundred floods.
" Troy's turrets totter on the rocking plain,
" And the toſs'd navies beat the heaving main.
" Deep in the diſmal regions of the dead,
" Th' infernal monarch rear'd his horrid head,
" Leap'd from his throne, leſt Neptune's arms
" ſhould lay
" His dark dominions open to the day;
" And pour in light on Pluto's drear abodes,
" Abhorr'd by men, and dreadful e'en to gods.

[s] Virg. [t] Ovid. [u] Horat. [x] Il. xx.

" Such war th' immortals wage; ſuch horrors rend
" The world's vaſt concave, when the gods contend."
POPE.

M. Dacier's tranſlation of this paſſage, though very exact and noble, does not come up to the harmony and beauty of the Greek verſes.

M. Boileau, as we have already obſerved, has tranſlated one part of this paſſage.

L'enfer s'émeut au bruit de Neptune en furie.
Pluton ſort de ſon trône, il palit, il s'écrie:
Il a peur, que ce dieu, dans cet affreux ſéjour
D'un coup de ſon trident ne faſſe entrer le jour,
Et par le centre ouvert de la terre ébranlée,
Ne faſſe voir de Styx la rive déſolée;
Ne découvre aux vivans cet empire odieux,
Abhorré des mortels, & craint même des dieux.

Theſe lines are very beautiful, but far inferior to the Greek. I ſhall examine but one of them. *Pluton ſort de ſon trône, il palit, il s'écrie.* The word *ſortir*, which might agree with Pluto, had he left his throne calm and undiſturbed, is cold and languid. This god does not *turn pale*, till after he had quitted his throne. Does paleneſs then come on by ſuch ſlow degrees; and is it not the firſt and more immediate effect of fear? The Greek has a very different vivacity, Δείσας δ' ἐκ θρόνου ἄλτο, κ) ἴαχε, *In a fright he leapt from his throne, and cried out.* But how ſhall we render the cadence Δείσας δ' ἐκ θρόνου ἄλτο in any other language, which alone expreſſes the haſty and precipitate motion of the god? Virgil has attempted to imitate one part of this beautiful paſſage of Homer, but has not been able to come up to the beauty of the original.

[y] Non ſecus ac ſiquâ penitus vi terra dehiſcens
Infernas referet ſedes, & regna recludat
Pallida, diis inviſa; ſuperque immane barathrum
Cernatur, trepidentque immiſſo lumine manes.

[y] Æn. 8. 243.

" A

" A ſounding flaw ſucceeds: and from on high,
" The gods with hate beheld the nether ſky:
" The ghoſts repine at violated night." DRYDEN.

Beſides many other differences, in Virgil we have only a compariſon, which renders the deſcription cold and languid; whereas in Homer, it is an action, which is much more lively and animated.

5. The paſſage where Hector, before he engages, takes leave of Andromache, and embraces Aſtyanax, is one of the moſt beautiful and pathetic in the whole poem. I ſhall give a part of it, which will take in both deſcriptions and diſcourſe.

" [z] Hector, this heard, return'd without delay,
" Swift through the town he trod his former way,
" Through ſtreets and palaces, and walks of ſtate,
" And met the mourner at the Scæan gate.
" With haſte to meet him ſprung the joyful fair,
" His blameleſs wife, Aëtion's wealthy heir;
" The nurſe ſtood near, in whoſe embraces preſt,
" His only hope hung ſmiling at her breaſt,
" Whom each ſoft charm and early grace adorn,
" Fair as the new-born ſtar, that gilds the morn.
" Silent the warrior ſmil'd, and pleas'd reſign'd
" To tender paſſions all his mighty mind;
" His beauteous princeſs caſt a mournful look,
" Hung on his hand, and then dejected ſpoke;
" Her boſom labour'd with a boding ſigh,
" And the big tear ſtood trembling in her eye.
" Too daring prince! ah, whither doſt thou run?
" Ah! too forgetful of thy wife and ſon!
" And think'ſt thou not how wretched we ſhall be,
" A widow I, an helpleſs orphan he!
" For ſure ſuch courage length of life denies,
" And thou muſt fall, thy virtue's ſacrifice.
" Greece in her ſingle heroes ſtrove in vain,
" Now hoſts oppoſe thee, and thou muſt be ſlain!
" Oh, grant me, gods, e'er Hector meets his doom,
" All I can aſk of heav'n, an early tomb!

[z] Il. 6. 490, 494.

" So

" So ſhall my days in one ſad tenor run,
" And end with ſorrows, as they firſt begun.
" No parent now remains, my grief to ſhare,
" No father's aid, no mother's tender care. POPE.

After having digreſſed, perhaps ſomewhat too long, upon the greatneſs of her paſt calamities, ſhe then goes on;

" Yet, while my Hector ſtill ſurvives, I ſee
" My father, mother, brethren, all in thee.
" Alas! my parents, brothers, kindred, all
" Once more will periſh, if my Hector fall.
" Thy wife, thy infant, in thy danger ſhare,
" Oh prove a huſband's and a father's care!

Hector having anſwered Andromache in a manner equally noble and affectionate,

" Th' illuſtrious prince of Troy
" Stretch'd his fond arms to claſp the lovely boy,
" The babe clung crying to his nurſe's breaſt,
" Scar'd at the dazzling helm, and nodding creſt.
" With ſecret pleaſure each fond parent ſmil'd,
" And Hector haſted to relieve his child.
" The glitt'ring terrors from his brows unbound,
" And plac'd the beaming helmet on the ground:
" Then kiſs'd the child, and lifting high in air,
" Thus to the gods preferr'd a father's prayer.
" O thou, whoſe glory fills th' æthereal throne,
" And all the deathleſs pow'rs, protect my ſon!
" Grant him, like me, to purchaſe juſt renown,
" To guard the Trojans, to defend the crown,
" Againſt his country's foes the war to wage,
" And riſe the Hector of the future age!
" So when, triumphant from ſucceſsful toils,
" Of heroes ſlain he bears the reeking ſpoils,
" Whole hoſts may hail him with deſerv'd acclaim,
" And ſay, This chief tranſcends his father's fame;
" While pleas'd amidſt the gen'ral ſhouts of Troy,
" His mother's conſcious heart o'erflows with joy;

" He

" He ſpoke, and fondly gazing on her charms,
" Reſtor'd the pleaſing burden on her arms;
" Soft on her fragrant breaſt the babe ſhe laid,
" Huſh'd to repoſe, and with a ſmile ſurvey'd.
" The troubled pleaſure ſoon chaſtis'd by fear,
" She mingled with the ſmile a tender tear. POPE.

There never was a finer piece of painting than this. How expreſſive is the grief and conſternation of Andromache? How juſt and beautiful the image of a child, frighted at the glittering of his father's arms, and ſhrinking back into the boſom of his nurſe! The ſentiment of Hector, who deſires to ſee his ſon exceed him in glory, how natural? But how extremely delicate are the laſt words, δακρυόεν γελάσασα! It is ſufficient to be able to read Greek, and to have ſome ear, to perceive the entire ſoftneſs of them, and to own that no tranſlation can come up to them in beauty.

M. de la Motte has thus imitated this ſhort diſcourſe of Hector.

Je vous offre mon fils, dieux, faites-en le vôtre:
Digne de vôtre appui, qu'il n'en cherche point d'autre,
Rendez le, s'il ſe peut, les ſecours des Troiens,
Qu'un jour par ſes exploits il efface les miens.
Récompenſez en lui la piété du pere,
Et qu'il ſoit les plaiſirs & l'honneur de ſa mere.

I know not whether I am prejudiced in favour of antiquity, but the Greek verſes affect me infinitely more than the French, though they are very beautiful. There is no oppoſition or antitheſis in the Greek poet; the noble ſimplicity we find in him is far above thoſe little figures. The French verſes do not repreſent the beautiful and lively image of a young conqueror returning from the battle laden with ſpoils, thoſe amiable and flattering words, which Hector, by a figure full of force and energy, puts into the mouths of the ſpectators, nor the pathetic and tender impreſſion of joy which ſuch a ſpectacle cauſes in the heart of a mother; χαρείη δὲ φρένα μήτηρ. This laſt thought ſeems

ſeems very ſimple, and is ſo in reality; and its beauty lies in its ſimplicity. But let any one carefully examine what a mother muſt think and feel, who ſees her ſon returning in triumph from a battle, and bearing the ſpoils with him, and hears the exclamations of the multitude in his praiſe, and he will diſcern this ſecret and inward ſentiment of joy to reign in her heart, which Homer ſo wonderfully expreſſes in theſe few words, χαρείη δὲ φρένα μήτηρ. This is to copy after nature. [a] He makes the ſame obſervation of Latona, who was tranſported with joy to ſee her daughter Diana diſtinguiſhed in the dance, and excelling all the other nymphs, γέγηθε δέ τε φρένα Λητώ. Virgil, in making the ſame compariſon, has not omitted this circumſtance,

[b] Latonæ tacitum pertentant gaudia pectus.

"And feeds with ſecret joy her ſilent breaſt."
DRYDEN.

M. de la Motte has not given us all thoſe beauties. Thus his deſign was not to tranſlate, but to imitate Homer by an abridgement of him.

[c] The reception the ſhepherd Eumæus gives to the young Telemachus, upon his unexpectedly returning to him after a long abſence, is inimitable both in its ſimplicity and its beauty. The dog, by a ſudden expreſſion of joy, and a gentle wagging of his tail, is the firſt to bring the tidings of his maſter's arrival. As ſoon as he appears, Eumæus lets fall the veſſels he held in his hands, runs to meet him, throws his arms around his neck, tenderly embraces him, and bathes him in his tears. As a father, ſays the poet, grieved at the long abſence of his ſon, the ſole object of his affection, upon ſeeing him at laſt return, is never weary of embracing him; ſo Eumæus gives himſelf up to the tranſports of his joy upon ſight of Telemachus, as though he had recovered him from the grave, and retrieved him from the dead. Dionyſius of Halicarnaſſus, in the treatiſe I have already quoted, obſerves,

[a] Od. vi. 102, 109. [b] Æn. 1. 506. [c] Od. xvii. 1, &c.

that

that this paſſage, which is one of the moſt beautiful in Homer, derives its chief beauties from the order, and harmonious ſound of the words, which are otherways very ſimple, and convey only common ideas. How is it poſſible to transfer theſe graces into another language?

III.

SIMILIES.

In theſe the riches and fertility of Homer's imagination principally appear, and one would ſay that all nature ſeems to have been exhauſted to embelliſh his poems with an infinite variety of images and ſimilitudes. Sometimes they conſiſt only in a ſingle circumſtance, but are never the leſs noble. At other times they are of a juſt length, that gives the poet an opportunity to diſplay all poſſible magnificence of expreſſion, and I would intreat the reader to examine the whole grace and elegance of them in the original. There are ſome that are ſoft and pathetic, and others that are grand and ſublime. I ſhall produce but a very few, and make a choice of ſuch chiefly as Virgil has copied after him.

1. Homer very often uſes the compariſon of the wind, the hail, a whirlwind, a torrent, to expreſs the ſwiftneſs and promptitude of his combatants. But all theſe ideas are too faint to deſcribe the rapidity of the immortal horſes.

" [*d*] Far as a ſhepherd from ſome point on high,
" O'er the wide main extends his boundleſs eye;
" Through ſuch a ſpace of air with thund'ring ſound,
" At every leap th' immortal courſers bound. POPE.

He meaſures their leaps, ſays Longinus, by the whole breadth of the horizon.

[*e*] He goes ſtill further to ſhew the celerity of Juno, by comparing it to the thought of a traveller revolving in his mind the ſeveral places he had ſeen, and

[*d*] Il. v. 773. [*e*] Il. xv. 80.

paſſing

paſſing through them more ſwiftly than the lightning flies from weſt to eaſt.

2. Homer has two beautiful compariſons in the beginning of the third book, and the application Virgil has made of them, may teach us their value.

" [*f*] Him Menelaus, lov'd of Mars, eſpies,
" With heart elated, and with joyful eyes.
" So joys a lion, if the branching deer,
" Or mountain goat, his bulky prize, appear.
" In vain the youths oppoſe, the maſtiffs bay,
" The lordly ſavage rends the panting prey.
" Thus fond of vengeance, with a furious bound
" In clanging arms he leaps upon the ground
" From his high chariot." POPE.

[*g*] Impaſtus ſtabula alta leo ceu cæpe peragrans,
(Suadet enim veſana fames) ſi fortè fugacem
Conſpexit capream, aut ſurgentem in cornua cervum,
Gaudet hians immane, comaſque arrexit, & hæret
Viſceribus ſuper accumbens: lavat improba teter
Ora cruor.

" Then as a hungry lion, who beholds
" A gameſome goat, who friſks about the folds:
" Or beamy ſtag that grazes on the plain:
" He runs, he roars, he ſhakes his riſing mane:
" He grins and opens wide his greedy jaws,
" The prey lies panting underneath his paws;
" He fills his famiſh'd maw, his mouth runs o'er
" With unchew'd morſels, while he churns the gore.
DRYDEN.

" [*h*] Him, approaching near,
" The beauteous champion views with marks of fear,
" Smit with a conſcious ſenſe, retires behind,
" And ſhuns the fate he well deſerv'd to find.
" As when ſome ſhepherd from the ruſtling trees
" Shot forth to view a ſcaly ſerpent ſees;
" Trembling and pale he ſtarts with wild affright,
" And all confus'd precipitates his flight;

[*f*] Il. iii. 21. [*g*] Æn. x. 723. [*h*] Il. iii. 30.

" So

" So from the king the ſhining warrior flies,
" And plung'd amid the thickeſt Trojans lies.
POPE.

Virgil has finely imitated this compariſon, and ſeems to have added an additional beauty to the original.

[*i*] Improviſum aſpris veluti qui ſentibus anguem
Preſſit humi nitens, trepiduſque repente refugit
Attollentem iras, & cœrula colla tumentem.
Haud ſecus Androgeos viſu tremefactus abibat.

" As when ſome peaſant, in a buſhy brake,
" Has with unwary footing preſs'd a ſnake;
" He ſtarts aſide, aſtoniſh'd when he ſpies
" His riſing creſt, blue neck, and rolling eyes."
DRYDEN.

3. Homer's comparing Paris to a courſer is a celebrated ſimile. The Greek lines are too beautiful to be omitted here.

[*k*] Ὡς δ' ὅτε τις σταλὸς ἵππος ἀκοσήσας ἐπὶ φάτνῃ,
Δεσμὸν ἀποῤῥήξας θείει ποδίοιο κροαίνων,
Εἰωθὼς λέεσθαι ἐϋῤῥεῖος ποταμοῖο,
Κυδιόων, ὑψοῦ δὲ κάρη ἔχει, ἀμφὶ δὲ χαῖται
Ὦμοις αἴσσονται· ὁ δ' ἀγλαΐῃφι πεποιθὼς,
Ῥίμφα ἑ γοῦνα φέρει μετά τ' ἤθεα καὶ νομὸν ἵππων.
Ὡς υἱὸς Πριάμοι Πάρις καλὰ Περγάμε ἄκρης
Τεύχεσι παμφαίνων, ὥς τ' ἠλέκτωρ ἐβεβήκει
Καγχαλόων, ταχέες δὲ ποδες φέρον.

" The wanton courſer thus, with reins unbound,
" Breaks from his ſtall, and beats the trembling
" ground;
" Pamper'd and proud, he ſeeks the wonted tides,
" And laves, in height of blood, his ſhining ſides;
" His head now freed he toſſes to the ſkies;
" His mane diſhevell'd o'er his ſhoulders flies;
" He ſnuffs the females in the diſtant plain,
" And ſprings exulting to his fields again.

[*i*] Æn. ii. 379. [*k*] Il. vi. 506.

" With

" With equal triumph, ſprightly, bold and gay,
" In arms refulgent as the god of day,
" The ſon of Priam glorying in his might,
" Ruſh'd forth with Hector to the fields of fight."
POPE.

Virgil ſeems here inclined to enter the liſts with Homer, and in a manner to diſpute with him the prize of his horſe's courſe.

[*l*] Cingitur ipſe furens certatim in prælia Turnus...
Fulgebatque altâ decurrens aureus arce....
Qualis, ubi abruptis fugit præſepia vinclis
Tandem liber equus, campoque potitus aperto:
Aut ille in paſtus armentaque tendit equarum;
Aut aſſuetus aquæ perfundi flumine noto
Emicat, arrectiſque fremit cervicibus altè
Luxurians: luduntque jubæ per colla, per armos.

" Freed from his keepers, thus, with broken reins,
" The wanton courſer prances o'er the plains;
" Or, in the pride of youth o'erleaps the mounds,
" And ſnuffs the females in forbidden grounds.
" Or ſeeks his wat'ring in the well-known flood,
" To quench his thirſt, and cool his fiery blood:
" He ſwims luxuriant in the liquid plain,
" And o'er his ſhoulder flows his waving mane:
" He neighs, he ſnorts, he bears his head on high;
" Before his ample cheſt the frothy waters fly."
DRYDEN.

We ſee plainly, that the Latin poet has taken a great deal of pains to give all the beauties of the original. He has made little addition; and I can ſee nothing but this one expreſſion, *tandem liber equus*, which gives a fine idea, and wonderfully deſcribes the impatient ardor of the horſe, upon ſeeing himſelf at liberty. And yet perhaps Virgil might intend by theſe words to expreſs the meaning of καλὸς ἵππος, &c. an horſe at reſt who had been kept long in the ſtall. This line, *Aut aſſuetus aquæ perfundi flumine noto*, gives ex-

[*l*] Æn. xi. 486.

actly

actly the ſenſe of the Greek, but not the harmony. And this other, in which he deſcribes the courſe of the horſe, *Aut ille in paſtus armentaque tendit equarum*, is dull and heavy, in compariſon of the Greek verſe, which is entirely made up of dactyles, as ſwift as the horſe itſelf, Ῥίμφα ἑ γῆνα φέρει μετὰ τ' ἤθεα καὶ νομὸν ἵππων. The phraſe ὁ δ' ἀγλαΐηφι πεποιθὼς, which happily expreſſes the noble ſtatelineſs of the ſteed, and the pleaſure he takes in his own ſtrength and beauty, is wanting in the Latin.

4. I ſhall conclude this article with two or three compariſons, that are ſhorter than thoſe I have produced, and of a different kind.

" [*m*] As men in ſlumbers ſeem with ſpeedy pace
" One to purſue, and one to lead the chace,
" Their ſinking limbs the fancied courſe forſake,
" Nor this can fly, nor that can overtake." POPE.

[*n*] Ac velut in ſomnis, oculos ubi languida preſſit
Nocte quies, nequicquam avidos extendere curſus
Velle videmur, & in mediis conatibus ægri
Succidimus: non lingua valet, non corpore notæ
Sufficiunt vires, nec vox aut verba ſequuntur.

" And as when heavy ſleep has clos'd the ſight,
" The ſickly fancy labours in the night:
" We ſeem to run, and deſtitute of force,
" Our ſinking limbs forſake us in the courſe:
" In vain we heave for breath; in vain we cry:
" The nerves unbrac'd their uſual ſtrength deny,
" And on the tongue the falt'ring accents die."
DRYDEN.

The Latin poet has taken only the idea from the Greek, and much improved it.

" [*o*] As full blown poppies, overcharg'd with rain,
" Decline the head, and drooping kiſs the plain:
" So ſinks the youth; his beauteous head, depreſs'd
" Beneath his helmet, drops upon his breaſt." POPE.

[*m*] Il. xxii. 199. [*n*] Æn. xii. 908. [*o*] Il. viii. 306.

[*p*] Purpureus veluti cum flos ſucciſus aratro
Langueſcit moriens, laſſove papavera collo
Demiſere caput, pluviâ cùm fortè gravantur.
It cruor, inque humeros cervix collapſa recumbit.

" Like a fair flower by the keen ſhare oppreſs'd:
" Like a white poppy ſinking on the plain,
" Whoſe heavy head is overcharg'd with rain."
DRYDEN.

3. " [*q*] As the bold bird her helpleſs young at-
" tends,
" From danger guards 'em, and from want defends,
" In ſearch of prey ſhe wings the ſpacious air,
" And with th' untaſted food ſupplies her care.
" For thankleſs Greece ſuch hardſhips have I brav'd,
" Her wives, her infants, by my labours ſav'd.
" Long ſleepleſs nights in heavy arms I ſtood,
" And ſweat laborious days in duſt and blood."
POPE.

It is Achilles who talks thus. I wonder any man of taſte and learning ſhould object againſt this paſſage, as being too prolix and florid. It takes up but two lines, without one ſuperfluous word in them, and is principally diſtinguiſhed by its ſimplicity.

4. SPEECHES.

The poems of Homer ſupply us with perfect models in every kind of eloquence.

1. The ſpeeches of Ulyſſes, Phœnix and Ajax, who were delegated by the army to move Achilles to take arms again, and repel Hector, who was upon the point of ſetting fire to the Grecian fleet, may ſuffice alone to ſhew how well Homer ſucceeded in deſcribing the different characters of the perſons whom he makes ſpeak.

Ulyſſes ſpoke the firſt. [*r*] We know the character Homer gives him in another place. In council, and upon a public deliberation, he ſeemed at firſt in con-

[*p*] Æn. ix. 435. [*q*] Il. ix. 323. [*r*] Il. iii. 216, 224.

fuſion

fuſion and diffident, with eyes fixed upon the ground, without geſture or motion, or any appearance of a great orator. But as he grew warm, he was no longer the ſame perſon, but like a torrent that falls with impetuoſity from the ſummit of a rock, he bore down all before him by the force of his eloquence.

Being here concerned with an obſtinate and untractable man, his manner of ſpeaking is extremely ſoft, perſuaſive, and affecting. He begins with deſcribing the fatal extremity to which the Greeks were reduced. He raiſes the jealouſy of Achilles, by repeating the great ſucceſs and terrible menaces of Hector his rival. He repreſents the remorſe he will feel, when the evil is paſt remedy, for having ſuffered the Greeks to periſh in this manner before his eyes. And not daring to blame the furious exceſſes of his reſentment, he introduces, with wonderful art, the voice of his father, and reminds him of what Peleus ſaid to him taking leave of him, that the gods give victory, but moderation belongs to man, (ſo the heathens thought,) that valour, without this virtue, was no other than rage, and that no one could be beloved by the gods, or be agreeable to men, without a fund of benevolence and humanity, to make him compaſſionate the misfortunes of others. He then makes a pompous enumeration of all the preſents and offers of ſatisfaction, by which Agamemnon propoſes to make him amends for the injury he had done him. That if his perſon and preſents were odious to him, he begs at leaſt he would caſt an eye of pity on the reſt of the Greeks upon the point of being deſtroyed. And laſtly, he concludes his diſcourſe with the circumſtance by which he began, and rekindling the jealouſy of Achilles againſt Hector: behold him, ſays he, juſt by you, tranſported with fury, and inſolently ſuppoſing that the Grecian veſſels have not brought over a man that deſerves to be compared to him.

It is eaſy to comprehend the force and beauty of ſuch reaſons, when joined with all the ornaments of poetical diction.

Phœnix addreſſes himſelf to him in a very different manner. He was a good old man, who had been guardian to Achilles in his infancy, by the direction of Peleus. He ſpeaks to him with the affection of a father, and the authority of a maſter. He reminds him of all the cares he had undergone in his education. He then gives him admirable advice upon the neceſſity of ſuppreſſing his reſentment, and ſubmitting to a reconciliation, after the example of the gods, who are appeaſed by ſacrifices and offerings. I ſhall hereafter mention what he ſays of prayers, and the goddeſs Ate, as it is one of the moſt beautiful and ingenious fictions to be met with in all antiquity. He intermixes ſeveral ſtories with all this, which might ſeem tedious and prolix, if we did not recollect, that it is the character of [s] old men to be fond of talking of the times paſt, and of relating the adventures and exploits of their youth.

The anſwers of Achilles to theſe two diſcourſes are exceeding ſublime; but I ſhall paſs them over, to come to the ſpeech of Ajax, the third embaſſador, which I ſhall here repeat entire.

Ajax was of an haſty diſpoſition, warm and impetuous. Thus his ſpeech is ſhort, but lively, and full of that noble boldneſs, which was natural to him. He does not at firſt addreſs his diſcourſe to Achilles, as ſuppoſing he was too inflexible and unrelenting to yield to perſuaſion, and herein has ſhown an art that cannot be ſufficiently admired.

" Hence let us go, . . . why waſte we time in vain?
" See what effect our low ſubmiſſions gain!
" Lik'd or not lik'd, his words we muſt relate,
" The Greeks expect them, and our heroes wait.
" Proud as he is, that iron heart retains
" Its ſtubborn purpoſe, and his friends diſdains.
" Stern and unpitying! if a brother bleed,
" On juſt atonement we remit the deed;

[s] Laudator temporis acti
Se puero, cenſor caſtigatorque minorum. Hor. de art. Poet.

" A ſire

" A ſire the ſlaughter of the ſon forgives,
" The price of blood diſcharg'd, the murd'rer lives:
" The haughtieſt hearts at length their rage reſign,
" And gifts can conquer every ſoul but thine;
" The gods that unrelenting breaſt have ſteel'd,
" And curs'd thee with a mind that cannot yield.
" One woman-ſlave was raviſh'd from thy arms,
" Lo, ſev'n are offer'd, and of equal charms.
" Then hear Achilles, be of better mind;
" Revere thy roof, and to thy gueſts be kind;
" And know the men, of all the Grecian hoſt,
" Who honour worth, and prize thy valour moſt.

POPE.

The diſcourſe of Ajax was well received by Achilles; but continuing ſtill inflexible, he declared he would not take arms till Hector had covered the field with the ſlain, ſet fire to the fleet, and approached his own tent and veſſels. There, ſays he, will I wait for him, and however enraged he is, I will there put a ſtop to his fury.

[*t*] I know not whether we muſt rank among the ſpeeches the ſhort diſcourſe of Antilochus to Achilles, by which he informs him of the death of Patroclus; but nothing can be more eloquent than that paſſage. The circumſtance of his preſenting himſelf with his face all drowned in tears, was a kind of prelude, foretelling what was after to follow.

" Sad tidings, ſon of Peleus, thou muſt hear,
" And wretched I th' unwilling meſſenger!
" Dead is Patroclus! for his corſe they fight,
" His naked corſe: His arms are Hector's right.

POPE.

[*u*] This ſhort diſcourſe is juſtly propoſed as a perfect model of oratorial brevity. It conſiſts of but four lines. In the two firſt Antilochus prepares Achilles for the ſad tidings he was about to tell him, which

[*t*] Il. xviii. 18.
[*u*] Narrare quis brevius poteſt, quàm qui mortem nuntiat Patrocli? Quint. lib. 10. cap. 1.

ought not to have been laid before him too abruptly. "And in the two laſt, as Euſtathius obſerves, it com-"prehends the whole affair, the death of Patroclus, "the perſon that killed him, the conteſt for his body, "and his arms in poſſeſſion of the enemy. Beſides, "it ſhould be obſerved, that grief has ſo crouded his "words, that in theſe two verſes he leaves the verb "ἀμφιμάχονται without its nominative." But what I find moſt admirable, is the choice of the word he makes uſe of to declare theſe tidings. He does not ſay, *Patroclus is dead*, as it has been tranſlated, and perhaps could not poſſibly be otherways. He avoids all expreſſions which might carry with them ſorrowful and bloody ideas, τέθνηκε, πέφαται, ἀνήρηται, and ſubſtitutes the moſt gentle phraſe he could poſſibly employ upon this occaſion, Κεῖται Πάτροκλος, *Jacet Patroclus*, "Patroclus is fallen." But our language is not capable of rendering this beauty and delicacy. One might ſay indeed, *Patroclus is no more.*

3. [x] I ſhall conclude with the ſpeech of Priam to Achilles, when he demands of him the body of his ſon Hector. To conceive the full beauty of it, we muſt call to mind the character of Achilles, rough, violent, and inflexible. But he was a ſon, and had a father. His heart, obdurate and inſenſible to every other motive, could not be ſoftened into compaſſion by any inducement but this. And therefore Mercury, the god of eloquence, adviſed him to dwell upon it. With this he begins and ends his diſcourſe. Being entered the tent of Achilles, he throws himſelf upon his knees, kiſſes his hands, thoſe murderous hands, that had ſlain ſo many of his children.

Χερσὶν Ἀχιλλῆος λάβε γούνατα, καὶ κύσε χεῖρας
Δεινὰς, ἀνδροφόνας, αἵ οἱ πολέας κτάνον υἷας.

Achilles is much ſurpriſed at ſo ſudden a ſpectacle. All around him are ſeized with a like aſtoniſhment, and keep ſilence; at laſt Priam ſpeaks:

[x] Il. xxiv. 485, &c.

"Ah

" Ah think, thou favour'd of the pow'rs divine!
" Think of thy father's age, and pity mine;
" In me thy father's rev'rend image trace,
" Thoſe ſilver hairs, that venerable face;
" His trembling limbs, his helpleſs perſon ſee!
" In all my equal, but in miſery!
" Yet now perhaps, ſome turn of human fate
" Expels him helpleſs from his peaceful ſtate;
" Think from ſome powerful foe thou ſeeſt him fly,
" And beg protection with a feeble cry.
" Yet ſtill one comfort in his ſoul may riſe;
" He hears his ſon ſtill lives to glad his eyes;
" And hearing, ſtill may hope a better day
" May ſend him thee to chaſe that foe away.
" No comfort to my griefs, no hopes remain,
" The beſt, the braveſt of my ſons are ſlain!
" Yet what a race, ere Greece to Ilion came,
" The pledge of many a lov'd and loving dame?
" Nineteen one mother bore.—Dead, all are dead!
" How oft alas! has wretched Priam bled?
" Still one was left, their loſs to recompenſe,
" His father's hope, his country's laſt defence;
" Him too thy rage has ſlain! beneath thy ſteel,
" Unhappy, in his country's cauſe he fell.
" For him through hoſtile camps I bent my way,
" For him thus proſtrate at thy feet I lay!
" Large gifts, proportion'd to thy wrath, I bear:
" Oh, hear the wretched, and the gods revere!
" Think of thy father, and this face behold!
" See him in me, as helpleſs and as old!
" Though not ſo wretched: There he yields to me,
" The firſt of men in ſovereign miſery.
" Thus forc'd to kneel, thus grov'ling to embrace
" The ſcourge and ruin of my realm and race;
" Suppliant my children's murd'rer to implore,
" And kiſs thoſe hands yet reeking with their gore.

POPE.

How uncompaſſionate ſoever Achilles was, he could not reſiſt ſo pathetic a diſcourſe. The gentle name of

father drew tears from his eyes. He raiſed Priam with tenderneſs, and ſeemed to bear a part in his ſorrows. They both burſt out into floods of grief, the one for the loſs of Hector, the other in remembrance of Peleus and Patroclus.

There are abundance of ſuch paſſages as theſe I have quoted, in Homer, and ſome perhaps ſtill more beautiful. And the reading of this poet, in my opinion, eſpecially if attended with ſome reflections to point out his beauties, and compared with the paſſages of Virgil where he has imitated him, is very capable of giving youth a juſt idea of fine poetry and ſolid eloquence.

CHAP. II.

INSTRUCTIONS *to be drawn from* HOMER.

I SHALL reduce the inſtructions, which the boys ſhould principally attend to in reading Homer, to three articles. The firſt regards uſages and cuſtoms; the ſecond morality and the conduct of life; and the third religion and the gods. Madam Dacier, in the learned remarks ſhe has added to her tranſlation of this poet, is very exact in pointing out theſe valuable footſteps of antiquity to her reader. Her reflections have been of great help to me in treating this matter, and may ſupply a maſter with proper inſtructions for his ſcholars. As the chief deſign of my work, which, I have already frequently obſerved, is to form the taſte of youth in every branch of learning, ſo far as lies in my power, and to enable them to derive all the advantages that may be reaſonably expected, from the ancients, I imagine, that what I ſhall here ſay upon Homer, may ſerve as a model to young maſters and ſcholars, for making the like obſervations in the reading of all other authors.

ARTICLE THE FIRST.

Of USAGES *and* CUSTOMS.

HORACE obſerves of Ulyſſes, that in travelling through different countries, he was very careful to inform himſelf of their cuſtoms and manners.

[*y*] *Qui mores hominum multorum vidit, & urbes.*

We ſhould do the ſame in regard to the different books we read; and it is of great uſe to accuſtom youth early to make ſuch obſervations as theſe, which will inſtruct them as they go along, in a great many agreeable and curious topics. As Homer is the moſt ancient of all the profane writers that have come down to us, he may contribute very much to ſatisfy this laudable curioſity, which ſhould be found in every reader of underſtanding, as well as in a careful traveller.

I. *Of the* MANNERS *of the* ANCIENTS.

Princes and kings in Homer have nothing of the luxury and pomp which have ſince infected the courts of great men; ſimplicity and modeſty were the happy character of thoſe early ages. Their palaces were not filled with an uſeleſs throng of domeſtics, footmen, and officers, capable of introducing all ſorts of vices by their pride and idleneſs. When the deputies of the princes of Greece came to find Achilles, that prince, all-powerful as he was, had no guards, gentlemen-uſhers, or courtiers about him. They enter his apartment, and addreſs him without ceremony. Preſently after an entertainment is prepared, Achilles cuts the meat out himſelf, and divides and ſpits it.

The ladies and princeſſes were not more delicate. A noble and vigorous education had inured them to labour, and to ſuch offices as we think low and mean, but were agreeable to what they were at firſt deſigned

[*y*] Hor. de art. poet.

for,

for, to their condition and capacities; and more proper to preſerve their virtue, than the vain amuſements and diverſions which have ſucceeded in their ſtead. They went to draw water from the ſpring in perſon. Nauſicaa, the daughter of the Phæacian king, goes to waſh her garments in the river with her women: and the queen her mother was got up to her ſpinning by break of day, in the chimney-corner.

" [z] Theſe were the cuſtoms of thoſe heroic, thoſe " happy times, when luxury and effeminacy were not " known; when glory conſiſted only in virtue and " labour, and nothing but ſloth and vice were diſho- " nourable. Both ſacred and profane hiſtory inform " us, that it then was the cuſtom to ſerve themſelves; " and this cuſtom was a precious remnant of the golden " age. The patriarchs wrought with their own hands; " the maidens of greateſt quality went themſelves to " fetch water from the ſpring; Rebecca, Rachel, " and Jethro's daughters drove their flocks thither. " In Fabius Pictor, Rhea herſelf goes to draw water; " the daughter of Tarpeius does the ſame in Livy."

II. SACRIFICES.

Homer deſcribes at large the ceremonies uſed in ſacrificing, in the firſt book of the Iliad, and the third of the Odyſſey. In this laſt paſſage Neſtor is the ſacrificer; for kings had then the ſuperintendency over religion, and the prieſthood was annexed to the crown. I ſhall give this laſt deſcription almoſt as it ſtands in Homer, adding only ſome of Madam Dacier's notes, to make it more eaſily underſtood.

Neſtor gave orders to the princes his ſons to make ready the neceſſary preparations for the ſacrifice he deſigned to offer to the gods, upon account of Telemachus's arrival.

They bring the heifer. A proper officer gilds the horns. Stratius and Echephron preſent it to him.

[z] Madam Dacier in her preface to Homer.

Aretus

Aretus carries in one hand a coſtly baſon with a golden ewer, and in the other a baſket, with the ſacred barley neceſſary for the oblation.

Thraſymedes ſtood cloſe by the victim, with on ax in his hand, ready to ſtrike; and his brother Perſeus held the veſſel to receive the blood.

Then Neſtor waſhes his hands, cuts off the hair from the forehead of the victim, and throws it into the fire, ſprinkles the ſacred barley upon his head, and joins prayers to this action, addreſſed to Minerva.

Thraſymedes then raiſes the ax, ſtrikes the heifer, cuts the ſtrings of its neck, and throws it upon its knees. The princeſſes aſſiſting at the ſacrifice repeat prayers attended with loud exclamations.

The princes raiſe the heifer, and as they hold it up, Piſiſtratus draws his knife and cuts its throat. The blood guſhes out in large ſtreams, and it lies without motion or life.

At the ſame time they ſtrip off the hide, and cut the heifer to pieces.

They ſeparate the thighs entire, [*a*] according to cuſtom, wrap them in a double covering of fat, and lay upon them pieces cut from all the other parts. Neſtor himſelf places them as a burnt-offering upon the altar, and ſprinkles them with wine.

When the thighs of the victim were all conſumed by the fire, they roaſted the entrails, and divided them among the aſſiſtants. This circumſtance is very remarkable; it cloſed the ſacrifice offered to the gods, and was as a mark of communion among thoſe that were preſent. The entertainment followed the ſacrifice, and made up part of the ceremony.

They then cut in pieces the remaining parts of the victim, and put them on ſpits and roaſted them.

Telemachus is there made to enter the bath, and after being perfumed with oils, is clothed in a rich veſt and a pompous robe.

[*a*] They burnt the thighs entire, in honour of the gods, with pieces cut off from every other part, beginning at the ſhoulders; whence the word ὠμοθετεῖν from ὦμος, *humerus*, and τίθημι *pono*. Theſe pieces were a kind of *primitiæ*, which the gods accepted, leaving the reſt to the uſe of the ſacrificers.

When

When the meat was ready, they ſat down to table.

Theſe were the principal ceremonies of the ſacrifices. If any new ones at any time occur, they ſhould be remarked to the boys, and at the ſame time the agreement betwixt ſeveral of theſe ceremonies and thoſe appointed by the immediate direction of God himſelf in holy ſcripture. But above all they ſhould be taught to obſerve, that all people have unanimouſly placed the ſubſtance of public worſhip, and the very eſſence of religion, in ſacrifice, without being able well to comprehend the reaſon, end, or inſtitution of it, which is in no wiſe natural or of human invention; and that this conſtant uniformity, in ſo ſingular a point, could have been derived only from the family of Noah, whoſe deſcendants, upon their ſeparation, carried each of them along with them the manner of worſhip which they had been taught that the Deity required.

As there were few great entertainments without ſacrifices, and kings of old were the miniſters of them, it was uſual to ſee them engaged in ſuch offices with honour, as are now the employments of our cooks and butchers. And thus, adds M. Boivin, from whom I have borrowed this obſervation, it is not to be wondered that Achilles ſhould himſelf cut the victuals, at the entertainment he gave the three deputies of the Grecian army. 'Twas his proper office, and at the ſame time an act of civility, hoſpitality, and religion, which the poet would have been to blame to have ſuppreſſed.

III. MEALS.

Dinner and ſupper are very clearly expreſſed in Homer. Sometimes we meet with other meals, but they were upon extraordinary occaſions.

Before they ſat down to table, eſpecially in entertainments of ceremony, they bathed and perfumed, and then the maſter of the family clothed his gueſts in robes and habits ſet apart for that purpoſe. This care and magnificence was a part of their hoſpitality.

The

The meal began and ended with libations offered to the Deity, which ſerved as public atteſtations, that he was deemed the beginning and end of all the benefits they enjoyed.

They ſat upon ſeats, and did not lie down in beds, as was the cuſtom in after ages.

The uſe of table-cloths was not then introduced. They were very careful in waſhing their tables, and cleaning them with ſponges, both before and after eating.

There is no mention made of boiled meat in Homer. They ate anciently no other than groſs food. Fowling and fiſhing were however not unknown to them; but they looked upon fowls and fiſh as food too delicate, or too light.

Their meat was not ſerved up in a common diſh; but each had his portion apart, and ſometimes every one had a ſeparate table. The maſter of the houſe, or a particular officer, made the diviſion, and all imaginable equality was obſerved in the diſtribution; unleſs ſome perſon of diſtinction was preſent, who was to be honoured in a very peculiar manner, and then he had either a greater ſhare than the reſt, or the choiceſt part. We find traces of this cuſtom in the entertainment Joſeph gave to his brethren, and in Saul's dining with Samuel.

IV. WARS, SIEGES, BATTLES.

Alexander the Great paid ſuch a regard to Homer's poems, that he copied them over with his own hand, and laid them every night with his ſword under his pillow. Nor was it barely for the pleaſure he took in reading them, but as they contained excellent inſtructions for a warrior; [*b*] and he would not ſcruple to ſay, that he had learnt his trade out of them. At leaſt it may be uſeful to obſerve in them the ancient cuſtoms relating to war.

[*b*] Τὴν Ἰλιάδα τῆς πολεμικῆς ἀρετῆς ἐφόδιον καὶ νομίζων, καὶ ὀνομάζων. Plut. in vit. Alex.

And

And here we ſhould carefully take notice of the arms they made uſe of, the method of drawing up their troops, the manner of leading them to the battle, how they attacked or defended a town, and how they entrenched.

Homer, in the third book of the Iliad, deſcribes the armour of Paris in a very particular manner. We there ſee the cuiſſes faſtened with ſilver buckles, a corſelet, a golden belt, with a large ſword hanging to it, a great and heavy buckler, and a helmet adorned with a creſt. Menelaus, who was to fight him, was armed in the ſame manner. They had each of them a ſpear in their hand.

The other kinds of arms, which occur in other places, ſhould likewiſe be carefully obſerved to the boys.

The ancients, according to Madam Dacier, had neither trumpets [*c*] nor drums, nor any other inſtruments to ſignify their orders. They ſupplied this defect by other means, by ſome certain ſign, or by the miniſtration of certain officers, who carried the orders from rank to rank by word of mouth.

The cuſtom of making a ſpeech to the ſoldiers, before the battle, and even in the midſt of the engagement, was authoriſed in thoſe early ages by univerſal practice. And it would be no leſs ridiculous to blame a poet for it, than a painter for drawing the perſons he would repreſent, in the dreſs of the age they lived in.

[*c*] This is true of drums, which were not uſed amongſt the ancients, and are a modern invention, though now in uſe amongſt all nations. But what is here ſaid of trumpets, is expreſsly contradicted by the beautiful deſcription given of the war-horſe, by God himſelf, in the book of Job, *Ubi audierit buccinam, &c.* Job xxxix. 25. which evidently ſhews, that in times as ancient as Job's, the cuſtom of uſing trumpets to animate the troops, and to give different ſignals, was conſtantly received, and very much practiſed, eſpecially in the eaſtern nations, and among the people bordering upon Syria and Arabia. Not to mention the trumpets which Moſes cauſed to be made by the immediate direction of God. It is true, in the battles deſcribed by Homer, we do not meet with any mention of trumpets, but they are alluded to in a compariſon drawn from the ſiege of a town. Il. xviii. 219.

In

In the 4th book of the Iliad we ſee the order in which Neſtor's troops were diſpoſed for the battle. The chariots were placed in the front; the more numerous infantry were drawn up behind to ſupport them; and in the middle were placed the worſt ſoldiers, that they might be forced to fight, though againſt their inclination. In the eleventh book this order is reverſed, and the horſe placed behind the foot.

[*d*] The ancients uſed chariots only, inſtead of cavalry, and there is no inſtance of ſingle horſemen ſo early as the ſiege of Troy. Every chieftain had a chariot, from whence they fought, uſually drawn by two horſes, and the driver was generally a perſon of diſtinction, and very capable of fighting himſelf. There is however very little reaſon to believe that the art of riding and managing horſes was then unknown. In Homer's time at leaſt it had attained ſuch perfection, [*e*] that one man could guide ſeveral at once, and leap from one to another, though they were running full ſpeed, as we learn from a compariſon the poet uſes.

The ſeventh book of the Iliad repreſents to us an intrenchment formed of a ſtrong wall, flanked with

[*d*] It appears both from ſacred and profane hiſtory, that chariots were long the chief ſtrength of armies. There were ſeveral ſorts of them, and great advantages derived from them. But when the good old time was paſt, when the nations afterwards choſe out a large and ſpacious plain to decide their quarrels in pitched battles; and, having recourſe to artifice, found out the benefit of an advantageous ground, they eaſily perceived, that all this apparatus and expence of chariots might be rendered entirely uſeleſs, by an hedge, an inequality of ground, or a ſmall intrenchment. And when they came to engage in an incloſed and woody country, in narrow lanes, or places abounding with brooks or rivers, the chariots, inſtead of being ſerviceable, became abſolutely inconvenient. Hence, in after ages, the people and officers, who reduced war into an art or ſcience, and fought with method and by rules, choſe to lay aſide the uſe of chariots in their expeditions: nor were they at all afraid of the chariots that were brought againſt them, as we learn from the army commanded by Lucullus. The legionary ſoldiers, being well diſciplined, no ſooner ſaw the chariots of Tigranes coming upon them, than they opened to let them paſs through; and immediately cloſing again, reſumed their ranks, and rendered the impetuoſity of the chariots not only uſeleſs, but ridiculous, ſo far as to cry out, as in the Circus, for more to ſtart.

[*e*] Il. xv. 680.

towers,

towers, and ſurrounded by a deep ditch with palliſades about it.

" Then, to ſecure the camp and naval powers,
" They rais'd embattl'd walls with lofty towers:
" From ſpace to ſpace were ample gates around,
" For paſſing chariots; and a trench profound,
" Of large extent; and deep in earth below
" Strong piles infix'd ſtood adverſe to the foe." POPE.

There is no mention in Homer of the machines which were afterwards uſed in the aſſault and defence of fortified places. If they were of later date than the Trojan war, that might be one of the reaſons why ſieges were of ſo long duration. But the ſilence of Homer is no certain proof that theſe machines were then unknown, becauſe there is no place attacked throughout the whole Iliad; and all the battles are fought in the open plain without the gates.

Many more obſervations might be made upon this head, and others of a like nature, ſuch as the ceremonies at funerals, navigation, commerce, &c. But it is enough for me to obſerve in general, that it is adviſeable to make the boys diligently attend to particulars of this kind, and remark, as they go on, whatever concerns ancient uſages and cuſtoms of this nature; ſome of which are even of uſe to ſupport religion, as for inſtance, the funeral ceremonies. For they all tended to confirm and tranſmit the public, uniform, and conſtant belief of the ſoul's immortality; as they ſuppoſed the dead were ſenſible of them, and conſequently that their ſouls were ſtill ſubſiſting. And by the reſpect theſe ceremonies inſpired for the bodies of the dead, as ſacred depoſites, and the honours paid them, they laid the foundations of the belief of the reſurrection of the body, and prepared men to receive it.

A R-

ARTICLE THE SECOND.

Of MORALITY *and the* DUTIES *of* CIVIL LIFE.

HORACE makes no ſcruple to affirm, that Homer's poems contain purer and juſter inſtructions in morality, than the books of the moſt excellent philoſophers.

Qui quid ſit pulchrum, quid turpe, quid utile, quid non,
Plenius ac melius Chryſippo & Crantore dicit.

We ſhould therefore loſe one of the greateſt advantages to be drawn from the reading of this poet, if we did not carefully obſerve the excellent maxims diffuſed through the whole, which may be equally beneficial in forming the manners, and regulating the conduct of life. We ought no leſs to obſerve the examples and actions, under which the poet has admirably veiled theſe inſtructions, in order to render them more engaging, perſuaſive and effectual.

I. RESPECT *for the* GODS.

Dione, ſpeaking of Diomed, who had preſumed to contend with Venus in the battle, expreſſes herſelf thus,

" [*f*] Know thou, whoe'er with heav'nly pow'r
" contends,
" Short is his date, and ſoon his glory ends;
" From fields of death when late he ſhall retire,
" No infant on his knees ſhall call him ſire."

Οὐδέ τί μιν παῖδες ποτὶ γούνασι παππάζουσιν,
Ἐλθόντ' ἐκ πολέμοιο καὶ αἰνῆς δῃοτῆτος.

Here is a principle finely introduced, and with far more force and vivacity, than if it had been thrown

[*f*] Il. v. 403.

into the form of a ſentence: *Thoſe who contend with the gods are not long-liv'd.*

II. RESPECT *for* KINGS.

[*g*] Homer, ſpeaking of Agamemnon, lays down in two words a firm foundation for the reſpect which is due to kings; Τιμὴ δ' ἐκ Διός ἐϛι. *His honour ſprings from Jove.* And preſently after adds,

" To one ſole monarch Jove commits the ſway,
" His are the laws, and him let all obey." POPE.

Theſe ideas are great and noble, and ſhew how ſacred and inviolable the majeſty and perſon of kings ſhould be; that as they derive their power only from God, it is God alone can take it from them; and that to reſiſt their authority, would be to reſiſt the authority of God. It is a pleaſure to hear an heathen author ſpeak like St. Paul. [*h*] *Let every ſoul be ſubject unto the higher powers. For there is no power but of God, the powers that be, are ordained of God. Whoſoever therefore reſiſteth the power, reſiſteth the ordinance of God; and they that reſiſt, ſhall receive to themſelves damnation.*

III. RESPECT *due to* PARENTS.

We ſee in ſeveral [*i*] paſſages of Homer, the horrible imprecations of fathers and mothers againſt ſuch children as have failed of the reſpect due to them, heard by the gods in a terrible manner, and the avenging furies ſent by the gods to puniſh ſo deteſtable a crime. Thus the ſcripture informs us, [*k*] *That the bleſſing of the father eſtabliſheth the houſes of children, but the curſe of the mother rooteth out foundations.* It may not be amiſs upon this occaſion, to tell the boys the ſtory in [*l*] St. Auguſtine, which is ſo terrible an exam-

[*g*] Il. ii. 197.
[*h*] Rom. xiii. 1, 2.
[*i*] Il. ix. 453—457, and 561—568. Il. xxi. 412, 414.
[*k*] Eccleſ. iii. 9.
[*l*] S. Aug. Serm. 322. & lib. 22. de civ. Dei, c. viii. n. 22.

ple

ple of the fatal effect of a mother's curſing her own children.

IV. HOSPITALITY.

There is nothing more admirable than the maxims diffuſed through the Iliad, and more eſpecially thro' the Odyſſey, concerning gueſts, ſtrangers, and the poor; they are enough to make Chriſtians aſhamed, amongſt whom there are ſcarce left any traces of that virtue ſo much practiſed of old amongſt the heathen, in ſo noble and generous a manner, and equally recommended to the faithful by the Scriptures of the Old and New Teſtament.

[*m*] Telemachus perceives a ſtranger ſtanding near his gate, and not preſuming to enter, he runs to him in all haſte, takes him by the hand, and carries him into the houſe, *not enduring*, ſays the poet, *and being under an extreme concern that a ſtranger ſhould tarry ſo long at his doors.*

[*n*] At another time the ſame Telemachus entering the apartment of Eumæus, one of his ſhepherds, Ulyſſes, who was there, but unknown and diſguiſed like a beggar, and in rags, ſtrait roſe from the place where he ſat, to give it to the maſter of the houſe. Telemachus, conſidering him as a gueſt, pays him honour, and takes another ſeat.

[*o*] Nauſicaa, the daughter of the king of the Phæacians, ſpeaking of Ulyſſes, who, upon his eſcape from ſhipwreck, preſented himſelf to her in a condition deſerving compaſſion, ſays ſhe muſt take great care of him; *for*, adds ſhe, *all the poor, and all ſtrangers come from Jupiter.*

Πρὸς γὰρ Διός εἰσιν ἅπαντες
Ξεῖνοί τε πτωχοί τε.

In another place it is ſaid, [*p*] *that every ſenſible and prudent man looks upon a gueſt and a ſupplicant as his own brother.*

[*m*] Od. i. 103, 121.
[*n*] Od. xvi. 41—45.
[*o*] Od. vi. 206.
[*p*] Od. viii. 546.

[*q*] Ulyſſes,

[q] Ulyſſes, concealed under the habit of a poor beggar, having been well received by Eumæus, who took care of a part of his flocks, and expreſſing ſome ſurpriſe at his treatment: *How could I*, anſwers Eumæus, *avoid treating a ſtranger well, though in a more deplorable condition than you are? All the ſtrangers and poor are ſent to us from Jupiter. We give them little*, adds he, *and that little is valuable to them: but it is all that ſervants can do in the abſence of their maſter.*

It was ſufficient to be poor, to be well received by Eumæus; that ſole circumſtance rendered ſuch perſons ſacred, and objects of reſpect, ἅπαντες, all, without any diſtinction.

The ancients exerciſed hoſpitality not only with generoſity and magnificence, but with prudence and diſcretion. Telemachus expreſſed an earneſt deſire to return home. [r] I have no inclination, ſays Menelaus to him, to keep you here longer than you have a mind. I would in no caſe be troubleſome and importunate. Hoſpitality has its laws and rules. *We muſt treat our gueſts in the beſt manner we can, whilſt we have them, and let them depart whenever they deſire it.*

Χρὴ ξεῖνον παρέοντα φιλεῖν, ἐθέλοντα δὲ πέμπειν.

[s] One of that king's principal officers demanding of him, whether he ſhould receive the gueſts that were come to him; Menelaus was diſpleaſed at the queſtion, and "What is become of your wiſdom, "ſays he, to make ſuch a demand? I had great need "of hoſpitality myſelf, in all the countries I paſſed "through upon my return to my dominions. I pray "God that I may no more be reduced to ſuch neceſ-"ſities, and that my afflictions may be at an end. Go "therefore ſtrait, and receive the ſtrangers and bring "them to my table." The ſame motive is urged by God to induce the Iſraelites to exerciſe hoſpitality. *Love ye therefore the ſtrangers*, [t] ſays he to them, *for ye were ſtrangers in the land of Egypt.* We are more

[q] Od. xiv. 51—61.
[r] Od. xv. 68, 74.
[s] Od. iv. 26, 36.
[t] Deut. x. 19.

inclined

inclined to aſſiſt the diſtreſt, after having been unfortunate ourſelves.

Non ignara mali, miſeris ſuccurrere diſco. VIRG.

[*u*] The voluptuous and the luxurious have very little conſideration for the poor. This Homer had obſerved, when ſpeaking of the Phæacians, a people plunged in pleaſures, and unacquainted with any other glory and happineſs, than the leading a life of feaſting and diverſions, dancing and muſic: *The Phæacians*, [*x*] ſays he, *do not receive ſtrangers kindly, and look upon them with an evil eye.* And the reaſon of ſuch a conduct is very natural. For ſuch perſons, having a quicker ſenſe of their own enjoyments than others, look upon every thing as loſt, which they do not conſume themſelves. Beſides, whatever has the appearance of indigence and miſery, carries with it a melancholy idea; and perſons of this diſpoſition ſhun ſorrow, as the poiſon of life, and fit only to interrupt the gladneſs and mirth they are deſirous to enjoy without interruption. I am apt to think Homer would not have given ſo frightful a deſcription of the Cyclops, and Polyphemus in particular, who treated the ſtrangers that viſited their cave with ſo much inhumanity, as he has done, but in order to repreſent the unhoſpitable as monſters and enemies to mankind.

Antinous, one of the young lords that were continually feaſting in Penelope's houſe, was very angry with Eumæus for introducing Ulyſſes. Have we not beggars and vagabonds enough, ſays he, with an air of contempt, to conſume our victuals, but thou muſt bring this fellow hither? He proceeded farther, and threw the footſtool at his head, which he made uſe of as he ſat at table. One of the perſons preſent, moved at ſo brutal an inſolence, "Antinous, ſays he, you "are very much to blame to abuſe this poor man "thus. Who knows, whether it is not ſome god diſ-"guiſed in a beggar's dreſs? For the gods frequently "viſit cities, in the ſhape of travellers, to be wit-

[*u*] Od. xvii. 374, &c. [*x*] Od. vii. 37.

" neſſes of the violences they commit, or the juſtice " they obſerve."

[y] Καί τε θεοὶ ξείνοισιν ἐοικότες ἀλλοδαποῖσι,
Παντοῖοι τελέθοντες, ἐπιστρωφῶσι πόληας,
Ἀνθρώπων ὕβριν τε καὶ εὐνομίην ἐφορῶντες.

We evidently ſee here what we are told in Geneſis, that Abraham, the perfect model of hoſpitality, had the honour to entertain God himſelf under the form of three travellers, or rather of three angels. To this St. Paul alludes, when he ſays, [z] *Be not forgetful to entertain ſtrangers; for thereby ſome have entertained angels unawares.* Where Abraham and Lot are evidently meant. And it is very remarkable that God appeared at that time under the form of travellers, to examine and ſee of himſelf how great the inſolence and wickedneſs of the inhabitants of Sodom were. *Deſcendam & videbo, utrum clamorem, qui venit ad me, opere compleverint*; as Homer ſays of his gods,

Ἀνθρώπων ὕβριν τε καὶ εὐνομίην ἐφορῶντες.

V. *The* VIRTUES *of a good* PRINCE.

I ſhall point out only a few of theſe, and touch ſlightly upon them. They are all included in the following advice, which a prince gives to his ſon,

[a] Αἰὲν ἀριστεύειν, καὶ ὑπείροχον ἔμμεναι ἄλλων,

" In every thing to excel, and ſurpaſs all others."

Love of PIETY *and* JUSTICE.

[b] It is this virtue makes princes great, and people happy. " A king who reigns over ſeveral nations with " piety, makes juſtice flouriſh under his government; " the fields are covered with plentiful harveſts, the

[y] Od. xvii. 485.
[z] Hoſpitalitatem nolite obliviſci; per hanc enim latuerunt quidem, angelis hoſpitio receptis, Heb. xiii. 2. Διὰ ταύτης γὰρ ἔλαθόν τινες ξενίσαντες ἀγγέλους.
[a] Il. vi. 208.
[b] Od. xix. 106, 114.

" trees

" trees loaden with fruit, the flocks fruitful, the sea
" abounding in fish, and the people always happy;
" for these are the happy effects of a just and pious
" government."

INTREPIDITY *founded upon* CONFIDENCE *in* GOD.

[c] —— " Or if all Greece retire,
" Myself will stay, till Troy or I expire;
" Myself and Sthenelus will fight for fame,
" God bade us fight, and 'twas with God we came."
POPE.

It is Diomed that talks thus: With what resolution, and greatness of soul! The whole army is in consternation. The general himself orders them to retire. He remains intrepid, and will stay with Sthenelus alone. Methinks I hear the renowned Mattathias, declaring, That though all the world were to obey the impious orders of king Antiochus, he and his family would not forsake the law of the Lord.

PRUDENCE. WISDOM.

The principal design of the Odyssey is to shew how necessary this virtue is to a prince. It is by prudence Ulysses puts an end to the Trojan war; and [d] Tully observes, that for this reason Homer gives the epithet of πολίπορθος, i. e. *a destroyer of cities*, not to Ajax or Achilles, but to the prudent Ulysses. Tully however is mistaken, for Homer gives this epithet several times to Achilles.

SINCERITY. INTEGRITY.

It has been said, that if truth were to be banished the rest of the earth, it ought to be found upon the lips of a king. He must therefore not only abhor perjury, but all falshood and dissimulation. *The man*

[c] Il. ix. 46, 49.
[d] Itaque Homerus non Ajacem, nec Achillem, sed Ulyssem appellavit πολίπορθον, Epist. Famil. lib. x. 13.

that thinks one thing, and ſpeaks another, I hate, ſays Achilles, *like the gates of hell.*

Ἐχθρὸς γάρ μοι κεῖνος ὁμῶς Ἀΐδαο πύκησιν
Ὅσχ' ἕτερον μὲν κεύθει ἐνὶ φρεσὶν, ἄλλο δὲ βάζει.

It was what the ſcriptures call having two tongues, or two hearts; worldly men have two hearts, the one they ſhew, the other they conceal. In this they think themſelves prudent, but in what confuſion are they, when their double-dealing is diſcovered? *Os bilingue deteſtor.* "I hate a double tongue," ſays the wiſe man, in the very paſſage where he is teaching kings how to govern wiſely.

GENTLENESS. DOCILITY.

I have joined theſe two qualifications together, tho' different in themſelves, becauſe the one naturally leads to the other. Gentleneſs gives a check to the tranſports of rage in a prince, and makes him avoid a great many faults. Docility inclines him to take advice, to follow it, to renounce his own views when better are laid before him, to retract what he has done when convinced that he has gone too far, and to make amends for the faults he has committed through haſte or paſſion.

The whole Iliad, which is formed upon the anger of Achilles, and the miſeries it brought upon the Greeks, is a very uſeful leſſon to princes: though Achilles made little uſe of the advice his father gave him, when he ſet out for the ſiege of Troy.

" [*f*] My child, with ſtrength, with glory and ſuc-
" ceſs,
" Thy arms may Juno and Minerva bleſs.
" Truſt that to heav'n; but thou thy cares engage
" To calm thy paſſions, and ſubdue thy rage;
" From gentler manners let thy glory grow,
" And ſhun contention, the ſure ſource of woe;
" That young and old may in thy praiſe combine,
" The virtues of humanity be thine." POPE.

[*f*] Il. ix. 254—258.

[*g*] Achilles,

[g] Achilles, who, to ſatisfy his reſentment, had ſuffered the beſt of his friends to periſh almoſt before his ſight, at laſt acknowledged and lamented, though too late, the fatal effects of a paſſion, which, though ſweet as honey at the firſt, occaſions bitterneſs and grief in its continuance, and ſtill increaſes, unleſs checked in its infancy.

" ——— But oh, ye gracious pow'rs above,
" Wrath and revenge from men and gods remove;
" Far, far too dear to every mortal breaſt,
" Sweet to the ſoul, as honey to the taſte;
" Gath'ring, like vapours of a noxious kind,
" From fiery blood, and dark'ning all the mind.
" Me Agamemnon urg'd to deadly hate,
" 'Tis paſt—I quell it; I reſign to fate." POPE.

We may juſtly here apply what [b] Quintus Curtius ſays upon the death of Clitus, which occaſioned ſo ſevere a repentance in Alexander, who had ſlain him in the exceſs of his paſſion. *Malè humanis ingeniis natura conſuluit, quòd plerumque non futura, ſed tranſacta perpendimus. Quippe rex, poſteaquam ira mente deceſſerat, etiam ebrietate diſcuſſâ, magnitudinem facinoris ſerâ æſtimatione penſavit.* " It is an unfortunate circum-
" ſtance in human nature, that we rather reflect up-
" on things paſt than things to come. When the
" king, after the effects of his debauch were abated,
" reflected on what he had done, he too late repent-
" ed the atrociouſneſs of his crime."

The firſt degree of virtue is to commit no faults; the ſecond, is to ſuffer ourſelves at leaſt to be made ſenſible of them, and not to be aſhamed of amending them. This uſeful leſſon Ulyſſes ventured to give Agamemnon the king of kings, and the laſt heard it with great docility.

" [i] Stretch not henceforth, O prince, thy ſov'reign
" might,
" Beyond the bounds of reaſon and of right;

[g] Il. xviii. 97—113.
[b] Quint. Curt. lib. viii. c. 2.
[i] Il. xix. 181—188.

" 'Tis

" 'Tis the chief praiſe that e'er to kings belong'd,
" To right with juſtice whom with pow'r they
" wrong'd.
" To him the monarch. Juſt is thy decree,
" Thy words give joy, and wiſdom breathes in thee.
" Each due atonement gladly I prepare." POPE.

VIGILANCE.

I ſhall cloſe the qualifications of a prince with this. Kings are called in Homer *the ſhepherds of the people*, ποιμένες λαῶν; and we know the principal duty of a ſhepherd is to watch over his flock. Hence that beautiful ſentence in Homer,

[*k*] Οὐ χρὴ πανυύχιον εὕδειν βουληφόρον ἄνδρα,
Ὧι λαοί τ' ἐπιτέτραφαται, καὶ τόσσα μέμηλε.

" Ill fits a chief, who mighty nations guides,
" Directs in council, and in war preſides,
" To whom its ſafety a whole people owes,
" To waſte long nights in indolent repoſe."
POPE.

Homer, in the [*l*] Odyſſey, ſtill better proves this truth by two ingenious fictions. Æolus, the king and guardian of the winds, had delivered them all to Ulyſſes, incloſed and pent up in a veſſel, except Zephyrus, which was favourable to him. His companions judging it to be gold, open the veſſel whilſt he ſlept; and the winds being thus ſet at liberty, raiſed an horrible tempeſt. [*m*] Upon another occaſion, as Ulyſſes was aſleep, his attendants killed the oxen of the ſun, which occaſioned their deſtruction.

But I muſt not confine the character of *ſhepherds of the people*, which Homer gives to kings, to bare vigilance. This beautiful image is of larger extent, and lays before us a much higher idea of the duties of royalty. By this one word Homer meant to inſtruct a prince, that he ought to cheriſh his ſubjects, to be ſo-

[*k*] Il. ii. 24, 25.
[*l*] Od. lib. x.
[*m*] Od. lib. xii.

licitous

licitous in procuring for them all proper advantages, to prefer their happineſs to his own, to devote himſelf entirely to them, and not them to him, to protect them with vigour and courage, and cover them, if neceſſary, with his own perſon. Tully, in the beautiful letter to his brother Quintus, lays down the ſame principle, and ſeems to found it upon the ſame compariſon. "[n] The end of every one who commands "over others, ſays he, is to make thoſe happy whom "he governs." And this rule he does not confine to ſuch as have authority over allies or citizens; but declares, that whoever has the care of ſlaves, or even cattle, ſhould employ himſelf ſolely in promoting of their intereſt and advantage.

VI. INGENIOUS FICTIONS.

The poems of Homer abound in fictions, which, under the cover of a well-invented fable, conceal important truths, and very uſeful inſtructions for the conduct of life. I ſhall mention but two.

CIRCE.

[o] The companions of Ulyſſes were ſo imprudent as to enter into the habitation of this dangerous goddeſs, without any precaution. She gives them at firſt a kind reception, ſet victuals before them, and preſents them with delicious wine, but ſecretly mingles a poiſon with all ſhe gives, which had the power to make them abſolutely loſe all remembrance of their country. She then gives them a ſtroke with her wand, and they are all changed into hogs, driven into the ſtable, and reduced to the life and condition of beaſts. Here we have a lively image of the ſorrowful eſtate a man is brought into, who gives himſelf up entirely

[n] Ac mihi quidem videntur huc omnia eſſe referenda ab iis qui præſunt aliis, ut ii, qui eorum in imperio erunt, ſint quàm beatiſſimi. . . . Eſt autem non modò ejus qui ſociis & civibus, ſed etiam ejus qui ſervis, qui mutis pecudibus præſit, eorum quibus præſit commodis utilitatique ſervire. Cic. lib. 1. epiſt. 1. ad Quint. fratr.

[o] Od. lib. x.

to

to pleaſure. It is true, Ulyſſes eſcapes the dangerous allurements of Circe. He was only expoſed to them through the neceſſity of delivering his companions, and Mercury came expreſsly to ſhew him a root, which alone was capable of preſerving him from the fatal poiſon of that goddeſs. Horace ſeems to ſuppoſe that he did not drink with his companions of the liquor which Circe offered him; but in this he is contradicted by Homer. His lines are too beautiful to be here omitted.

[p] Sirenum voces & Circes pocula noſti;
Quæ ſi cum ſociis ſtultus cupiduſque bibiſſet,
Sub dominâ meretrice fuiſſet turpis & excors,
Vixiſſet canis immundus, vel amica luto ſus.

The SIRENS.

[q] Homer, by this ingenious fable, which is one of the moſt beautiful in all antiquity, has deſigned to let us know that there are pleaſures, which ſeem very innocent, that are yet very dangerous. The Sirens were a kind of ſea-nymphs, who, by the ſweetneſs of their voices, and the harmony of their ſongs, drew all ſuch as had the curioſity to hear them, into a precipice. For which reaſon the poet Martial calls them very elegantly *the pleaſing pain*, *the cruel joy*, *and the agreeable deſtruction of travellers.*

Sirenas, hilarem navigantium pœnam,
Blandaſque mortes, gaudiumque crudele,
Quas nemo quondam deſerebat auditas,
Fallax Ulyſſes dicitur reliquiſſe.

Ulyſſes, informed of the danger he was going to be expoſed to, had very prudently cloſed the ears of all his companions with wax, and cauſed himſelf to be faſt bound to the maſt of a ſhip, that he might be in a condition of hearing the Sirens without danger. When he was nigh the place of their abode, *Draw near*, ſaid they to him, *draw near*, *thou generous prince*,

[p] Hor. epiſt. ii. lib. 1. [q] Od. lib. xii.

who

who deſerveſt ſuch high commendations, and art the ornament and glory of the Greeks. Thus the firſt allurement, which ſeldom fails to move, we ſee, was praiſe and flattery. *Hearken to our voice. No traveller ever paſſed this way without lending an ear to the harmony of our concerts.* It is very natural for perſons fatigued with a long voyage to comply with ſo innocent a diverſion. And the example of all the reſt, who had indulged themſelves in it, was a freſh reaſon for the compliance. *Whoever has heard us, has gone away both inſtructed and charmed with our ſongs.* They raiſe at once the curioſity of the mind, and attract the ſenſes by the allurement of pleaſure. What was there criminal in all this? Or what appearance even of danger? And yet Ulyſſes had been undone, if his companions had given credit to them, and untied him. Conquered by the charms of their voices, he no longer remembered his former reſolutions, nor even the orders himſelf had given, to keep faſt his bands. He had ſaved his companions by his prudence, in ſtopping their ears with wax, and they ſaved him in their turn, by their neceſſary refuſal to obey him. There are no other means of eſcaping the allurements of pleaſure and eaſe, thoſe dangerous Sirens to youth, but by ſtopping the ears and flying from them, like the companions of Ulyſſes, or by being tied down, like Ulyſſes himſelf.

ARTICLE THE THIRD.

Of the GODS *and* RELIGION.

NOTHING is more proper to convince us into what extravagancies the mind of man is capable of falling, when eſtranged from the true religion, than the deſcription Homer gives of the Gods of Paganiſm. It muſt be owned he gives us a ſtrange idea of them. They fall together by the ears, reproach and ſcandalouſly abuſe each other. They enter into leagues, and engage in oppoſite parties againſt each

each other. Some of them are wounded in their conteſts with men, and all ready to periſh. Lying, tricking, and thieving are genteel practices among them. Adultery, inceſt, and the moſt deteſtable crimes, loſe all their blackneſs in heaven, and are had in honour there. Homer has not only deſcribed all the weakneſſes of human nature to his gods, but all human paſſions and vices; whereas he ſhould rather, as Tully has obſerved, have raiſed men to the perfections of the gods. *Humana ad deos tranſtulit: divina mallem ad nos.* For this reaſon, as we have already obſerved, Plato baniſhed him his commonwealth, as offending againſt the Majeſty of heaven; and Pythagoras ſaid he was cruelly tormented in hell for having inſerted ſuch impious fictions in his poems. But, as Ariſtotle has remarked, he only followed herein the vulgar opinion. And ſuch extravagancies ſhew how much we ſtand indebted to our Deliverer.

However, amidſt ſo thick a gloom we have ſome ſparks of light, which are ſufficiently capable to illuminate the mind; ſome precious remains of primitive truths originally imprinted in the heart of man by the Author of nature, and preſerved by a conſtant and univerſal tradition, notwithſtanding the general corruption. And we ought to be particularly careful to make youth take notice of theſe fundamental principles of religion. I ſhall here mention only a few of the moſt important.

I. *One only ſupreme* GOD, *omnipotent, and the* AUTHOR *of* FATE.

Notwithſtanding the monſtrous multiplicity of Homer's gods, he plainly acknowledges one firſt Being, a ſuperior God, upon whom all the other gods depended. Jupiter ſpeaks and acts every where as abſolute, and infinitely ſuperior to all the other gods in power and authority, as able by a word to caſt them all out of heaven, and plunge them into the depths of Tartarus, and as having executed this vengeance upon

on ſome of them; whilſt all of them own his ſuperiority and independence. One ſingle paſſage will ſuffice to ſhew the idea, which the ancients conceive of Jupiter.

" [r] Aurora now, fair daughter of the dawn,
" Sprinkled with roſy light the dewy lawn;
" When Jove conven'd the ſenate of the ſkies,
" Where high Olympus' cloudy tops ariſe.
" The ſire of gods his awful ſilence broke,
" The heav'ns attentive, trembled as he ſpoke:
" Celeſtial ſtates, immortal gods, give ear;
" Hear our decree, and rev'rence what you hear;
" The fix'd decree, which not all heav'n can move,
" Thou Fate! fulfil it; and ye powers approve!
" What god but enters yon forbidden field,
" Who yields aſſiſtance, or but wills to yield;
" Back to the ſkies with ſhame he ſhall be driv'n,
" Gaſh'd with diſhoneſt wounds, the ſcorn of heav'n;
" Or far, oh far, from ſteep Olympus thrown,
" Low in the dark Tartarian gulph ſhall groan,
" With burning chains fix'd to the brazen floors,
" And lock'd by hell's inexorable doors;
" [s] As deep beneath th' infernal centre hurl'd,
" As from that centre to th' ætherial world.
" Let him who tempts me dread thoſe dire abodes;
" And know th' Almighty is the God of gods.
" League all your forces then, ye pow'rs above,
" Join all, and try th' omnipotence of Jove:
" Let down our golden, everlaſting chain,
" Whoſe ſtrong embrace holds heav'n, and earth, and main:
" Stive all, of mortal and immortal birth,
" To drag by this the thund'rer down to earth:
" Ye ſtrive in vain! If I but ſtretch this hand,
" I heave the gods, the ocean and the land,

[r] Il. viii. 1—32.

[s] Porta adverſa, ingens, ſolidoque adamante columnæ,
Bis patet in preceps tantum, tenditque ſub umbras,
Quantus ad æthereum cœli ſuſpectus Olympum. VIRG.

" I fix

" I fix the chain to great Olympus' height,
" And the vaſt world hangs trembling in my ſight.
" For ſuch I reign, unbounded, and above;
" And ſuch are men and gods, compar'd to Jove.
" Th' Almighty ſpoke, nor durſt the pow'rs reply;
" A rev'rend horror ſilenc'd all the ſky;
" Trembling they ſtood before their ſovereign's
" look. POPE.

After this we muſt not be ſurpriſed that the poet repreſents Jupiter as the author of fate, which is no other than a law proceeding from him, to which every thing in heaven and earth is ſubject. [*t*] Fate, according to Homer, is the decree of Jupiter, Διὸς βουλή. This decree fixes events, and is properly that neceſſity, that inviolable law, by which Jupiter himſelf is bound. And as a proof, that this is Homer's doctrine, we may urge, that he has never once mentioned *fortune*, τύχη· and conſequently that blind divinity, adored in after-ages, was not known in his time.

II. *A* PROVIDENCE, *preſiding over all, and governing all.*

The notion which the heathens had of a Providence, that governs and preſides over all things, even the ſmalleſt events, and conſequently condeſcends to take cognizance of every particular circumſtance, muſt have been the effect of a tradition as old as the world, and derived from revelation.

[*u*] The good ſhepherd Eumæus aſcribes the happy ſucceſs of his cares to the protection of God, *who bleſſed his labour, and every thing committed to his truſt.* In the ſame manner Laban ſays to Jacob, [*x*] *I have learned by experience that the Lord hath bleſſed me for thy ſake*; one would think it was he that was talking.

[*y*] Ulyſſes owns, that *it was God who had ſent him plenty of game.* And, according to the ſame principles of theology, Jacob tells his father, who was ſur-

[*t*] M. Boivin, Apol. d'Hom.
[*u*] Od. xiv. 65.
[*x*] Gen. xxx. 27.
[*y*] Od. ix. 158.

priſed

priſed his ſon ſhould ſo ſoon be returned from hunting, [z] *that the Lord had brought the veniſon to him.*

That Fate or Providence extends its care to animals, may be deduced from a principle that prevailed in Homer's time. Speaking of a dove, he ſays, [a] that *Fate ſhould not ſuffer it to be taken.* And we all know what Jeſus Chriſt has ſaid upon the ſame ſubject, [b] that *a ſparrow ſhall not fall to the ground without your Father.*

After this we muſt not be ſurpriſed, that Homer ſhould make all the events which happen to mankind, to depend upon Providence, even the preciſe moment of their falling out, as in the caſe of Ulyſſes's ſtay in the iſle of Ogygia, [c] *from whence he was not to depart, till the time fixed by the gods for his return to Ithaca.*

There is nothing wherein chance ſeems ſo much to prevail, as the caſting of lots. Yet the deciſion was aſcribed to Jupiter, ſince prayers were offered up to him for the ſucceſs of it; [d] as when the lots were caſt who ſhould fight with Hector. The ſame is very exactly expreſſed in Scripture: [e] *The lot is caſt into the lap, but the whole diſpoſing thereof is of the Lord.*

Homer deſcribes this watchful care of Providence over mankind in an admirable manner, by the ingenious fiction of two urns, to ſhew that Providence alone directs and diſpenſes good and evil.

——" [f] Man is born to bear;
" Such is alas! the gods ſevere decree,
" They, only they are bleſt, and only free.
" Two urns by Jove's high throne have ever ſtood,
" The ſource of evil one, and one of good;
" From thence the cup of mortal men he fills,
" Bleſſings to theſe, to thoſe diſtributes ills;

[z] Gen. xxvii. 20.
[a] Il. xxi. 495.
[b] Matt. x. 29.
[c] Od. i. 17.
[d] Il. vii. 179.
[e] Prov. xvi. 33.
[f] Il. xxiv. 525—533.

" To moſt he mingles both: The wretch decreed
" To taſte the bad unmix'd, is curs'd indeed;
" Purſu'd by wrongs, by meager famine driven,
" He wanders outcaſt both of earth and heav'n."
POPE.

The poet by a ſecond fiction, no leſs noble than the foregoing, ſhews that this diſpenſation of good and evil is carried on with the utmoſt equity, [*g*] by putting golden ſcales into the hands of Jupiter, wherein he weighs the fate of mortals, which denotes that it is Providence which preſides over all events, diſtributes corrections and rewards, determines the time and meaſure of them, and that its decrees are always founded upon juſtice. This the Scripture expreſſes in one word in a lively manner. [*h*] " The " judgments of the Lord are a weight and balance." And we ſee a terrible example of it in Belſhazzar, who being weighed in the balances, *was found wanting*.

But to conclude, though theſe ſentiments of Homer, concerning Providence, be very juſt and beautiful, we muſt not imagine that the poet keeps always up to this exactneſs, and thinks always right upon this ſubject. His Jupiter is not capable of a continual attention; and whether diverted by different objects, wearineſs, or want of reſt, his eyes are not conſtantly fixed upon all that paſſes. [*i*] Neptune, who was watching for an opportunity to aſſiſt the Greeks, lays hold of a favourable moment, when Jupiter's eyes were drawn off from Troy. [*k*] Juno had found means to lay him aſleep, that during his repoſe ſhe might raiſe a ſtorm againſt Hercules; and [*l*] long before ſhe knew how to deceive him, by favouring the birth of Euryſtheus, who thereby became maſter of Hercules againſt Jupiter's intention. In heathen authors the light is always obſcured with darkneſs.

[*g*] Il. viii. 69. & xxii. 209.
[*h*] Prov. xvi. 11.
[*i*] Il. xiii. 1, &c.
[*k*] Il. xiv. 250.
[*l*] Il. xix. 95.

III. *All*

III. *All our* BENEFITS, ABILITIES, *and* SUCCESS *come from* GOD.

This fundamental truth of religion is ſo conſpicuous every where in Homer, that it would be a very blameable negligence not to take notice of it with care. I ſhall here only point out the paſſages.

[*m*] According to Homer every thing in general is derived from the gods. A man cannot be happy, unleſs they ſhed a bleſſing upon his birth and marriage, the two moſt conſiderable periods of his life. A prudent and diſcreet wife, capable of governing her houſhold well, is their gift; and it is from them we muſt expect the moſt agreeable fruits of marriage, to wit, wiſe and virtuous children.

[*n*] The choice men make of different profeſſions, though led to them by their natural inclinations, proceeds from God. It is with this view he diſpenſes different talents amongſt mankind; to ſome he diſtributes the gift of eloquence, to others the gift of muſic, in which poetry is included; to one he gives courage, to another wiſdom.

[*o*] It is evident, ſays Ulyſſes, the gods do not grant every advantage to the ſame man. There are ſome, who are not favoured in point of beauty and ſtature, but in return the gods give them an excellent talent in ſpeaking, which raiſes them far above the reſt of mankind, and makes them be rewarded as a kind of divinities. Others on the contrary may ſeem to contend with the immortal gods for beauty, but their beauty is mute and ſtupid, and they may by ſaid to be bodies without ſouls.

It is God who inſpires the words of the wiſe, and gives them the power to perſuade. Achilles remained inflexible to the remonſtrances of the three delegates. [*p*] Neſtor does not loſe all hopes hereupon, but exhorts Patroclus to attempt again to prevail upon him. "Try by your advice to conquer the too obſtinate

[*m*] Od. iv. 208, 211. & xv. 26.
[*n*] Od. xiv. 227.
[*o*] Od. viii. 167—177.
[*p*] Il. xi. 771.

" reſentment of the great Achilles. Who knows but " ſome favouring god may give you the power of " moving and perſuading him?"

[r] It is God, who gives reputation, renown, and glory. Ἐκ δὲ Διὸς τιμὴ καὶ κῦδος ὀπηδεῖ. [s] Jupiter gives " and takes courage away from men, as he pleaſes. " He is Lord, and all depends upon him. The gods " hold victory in their hands, and diſpoſe of it as " they think fit." Theſe maxims are ſcattered throughout Homer, and all his heroes ſeem thoroughly convinced of them. [t] Hector, who had ever been intrepid, quits the field, becauſe Jupiter has taken from his ſtrength and courage, and gives this reaſon for his flight [u].

" I joy to mingle where the battle bleeds,
" And hear the thunder of the ſounding ſteeds.
" But Jove's high will is ever uncontroul'd,
" The ſtrong he withers, and confounds the bold;
" Now crowns with fame, the mighty man, and now
" Strikes the freſh garland from the victor's brow."
POPE.

[x] The ſame maxim is found word for word in the preceding book.

So likeways of wiſdom. It can proceed only from God. It is he alone can open the eyes of men, and diſperſe the darkneſs that ſurrounds them. This is the frequent ſubject of the royal prophet's petition; *Illumina oculos meos. . . . Revela oculos meos.* And this truth the poet would inſinuate to us, [y] when he ſays that Minerva purged the eyes of Diomed, of the miſts that covered them. The ſame goddeſs, in another place produces a quite different effect. [z] Two opinions were propoſed in the aſſembly of the Trojans. The advice of Hector, which was very bad and pernicious, was in general applauded and followed,

[r] Il. i. 27, 29. & xvii. 251.
[s] Il. xx. 242. & vii. 101.
[t] Il. xvi. 636.
[u] Il. xvii. 175, 178.
[x] Il. xvi. 688.
[y] Il. v. 127.
[z] Il. xviii. 310—313.

without

without any one's giving the leaſt attention to the counſel of Polydamus, which was very ſalutary. And the reaſon given for it by the poet, is, that Minerva had deprived them of their wiſdom and underſtanding. [*a*] Thus David offered up a petition in theſe beautiful words, *O Lord, I pray thee, turn the counſel of Achitophel into fooliſhneſs.* And in this ſenſe Penelope [*b*] ſays to Eurycleus, "Till now, ſays ſhe, you "have been a pattern of prudence and diſcretion. "The gods muſt have ſuddenly confounded your "ſenſes: for it depends upon them to change a wiſe "man into a fool, and a fool into a perſon of under-"ſtanding."

4. CONSEQUENCES *of the preceding* TRUTH.

As all is derived from the gods, we muſt not be vain of the talents which they have given us. This Agamemnon repreſents to Achilles, whoſe courage made him haughty and intractable, when he ſays to him,

"[*c*] Strife and debate thy reſtleſs ſoul employ,
"And wars and horrors are thy ſavage joy.
"If thou haſt ſtrength, 'twas heav'n that ſtrength
"beſtow'd,
"For know, vain man! thy valour is from God."
POPE.

Thus he lets him know, that nothing could be more ridiculous or unjuſt, than to grow haughty upon borrowed qualifications. St. Paul ſays the ſame thing more expreſsly. [*d*] *What haſt thou that thou didſt not receive? Now if thou didſt receive it, why didſt thou glory as if thou hadſt not received it?*

If all comes from the gods, we muſt expect every thing at their hands, and place a full confidence in them. [*e*] Diomed looks upon his own courage as vain, and owns that all the efforts of the Greeks will

[*a*] 2 Reg. xv. 31.
[*b*] Od. xxiii. 10, 14.
[*c*] Il. i. 177, 178.
[*d*] 1 Cor. iv. 7.
[*e*] Il. xi. 317, & 365.

prove unſucceſsful, becauſe Jupiter favours the Trojans, and was reſolved to give them the victory; [f] but he alſo hopes to conquer Hector, if ſome god aſſiſt him. And Hector himſelf places all his expectations in the aſſiſtance of the gods. Thus ſays he to Achilles,

" I know thy force to mine ſuperior far,
" But heav'n alone confers ſucceſs in war:
" Mean as I am, the gods may guide my dart,
" And give it entrance in a braver heart." POPE.

Ulyſſes obſerving his ſon terrified with the deſign he had of falling upon the princes, who were many in number, without any other than his aſſiſtance, ſays to him, " [g] Do you think the goddeſs Minerva " and her father Jupiter are not a ſufficient help; or " ſhall we ſeek for any other?" And, in another place, [h] he ſpeaks with ſtill more aſſurance, " If you vouch- " ſafe to aſſiſt me, O great Minerva, were there three " hundred of them, I would attack them in my ſin- " gle perſon, and am ſure to conquer." It is the very language of David. [i] *Though an hoſt of men were led againſt me, yet ſhall not my heart be afraid; and though there roſe up war againſt me, yet will I put my truſt in him.*

If all comes from the gods, we muſt addreſs ourſelves to them by prayer, in order to obtain the benefits we ſtand in need of. There is ſcarce a page in Homer, which does not inculcate this truth. If a well thrown ſpear ſtrikes where it is aimed; if a voyage ſucceeds, or a diſcourſe makes an impreſſion upon the hearers minds; if an enemy is caſt to the ground, or in ſhort any circumſtance of advantage be gained in any point whatſoever, the whole ſucceſs is aſcribed to prayer; and, on the other hand, we ſee ſeveral fail of victory, for want of having prayed to the gods.

And here I muſt beg leave to tranſcribe at large what Homer ſays of the prevelence and efficacy of prayers with the gods, and ſet down the admirable

[f] Il. xx. 434, &c.
[g] Od. xvi. 260.
[h] Od. xiii. 389—391.
[i] Pſal. xxvii. 3.

character

character he gives of them. It is in the ninth book of the Iliad, where Phœnix endeavours to appeaſe the inflexible rage of Achilles.

" [k] Now be thy rage, thy fatal rage, reſign'd;
" A cruel heart ill ſuits a manly mind:
" The gods (the only great, and only wiſe)
" Are mov'd by off'rings, vows, and ſacrifice:
" Offending man their high compaſſion wins,
" And daily pray'rs atone for daily ſins.
" Pray'rs are Jove's daughters, of celeſtial race,
" Lame are their feet, and wrinkled is their face;
" With humble mien, and with dejected eyes,
" Conſtant they follow, where injuſtice flies;
" Injuſtice ſwift, erect, and unconfin'd,
" Sweeps the wide earth, and tramples o'er man-
" kind,
" While pray'rs to heal her wrongs move ſlow be-
" Who hears thoſe daughters of almighty Jove,
" For him they mediate the throne above:
" When man rejects the humble ſuit they make,
" The fire revenges for the daughters ſake;
" From Jove commiſſion'd, fierce injuſtice then
" Deſcends, to puniſh unrelenting men.
" Oh let not headlong paſſion bear the ſway,
" Theſe reconciling goddeſſes obey:
" Due honours to the ſeed of Jove belong,
" Due honours calm the fierce, and bind the ſtrong."
POPE.

It will be a pleaſure to ſee here Madam Dacier's reflections upon this paſſage of Homer, which is one of the moſt beautiful to be found in ancient authors.

In all the fine poetry we have, ſays ſhe, I do not think there is any thing more noble, more poetical, and more happily imagined, than this fiction, which perſonifies prayer and injuſtice, by giving them all the qualities, ſentiments, and features of thoſe who offer the one, or have recourſe to the other.

Pray'rs are Jove's daughters. For it is God who inſpires prayers, and teaches men to pray.

[k] Il. ix. 492—510.

Lame are their feet, and wrinkled are their face. Thoſe who pray have one knee on the ground, and the face wrinkled and bathed in tears; they dare not lift up their eyes, but are trembling and dejected.

Injuſtice ſwift, &c. This goddeſs is called *Ate*, (which is properly vengeance, but which in our tranſlation is called injuſtice) in the Greek. And we have a beautiful deſcription of her in the nineteenth book of the Iliad, which the reader may conſult. Light-footed injuſtice goes foremoſt; for the violent and haſty are quick in doing evil; humble prayer follows her, and nothing but prayer can repair the miſchiefs injuſtice has done.

Who hears, &c. Here we have a great truth clearly expreſſed; whoever would be heard by the gods, and obtain pardon, muſt hear the prayers of men who have offended him, and pardon the offence.

When man rejects, &c. How fine is this return? Prayers naturally follow injuſtice, to cure the ills ſhe has done; but when men ſcorn and reject prayers, injuſtice follows them in her turn, to revenge them, and this ſhe does by the command of Jupiter himſelf, who makes uſe of her to execute the orders of his juſtice.

I muſt farther take notice, before I conclude this article, that it is principally from the ſubject here treated of, that we may diſcern to what darkneſs mankind have been abandoned ſince the fall. The heathens generally attributed to God alone all the benefits they enjoyed, except that only which depends moſt upon him, is preferable to all the reſt, and properly ſpeaking alone deſerves the name, I mean virtue. For which reaſon, they applied to the gods for every other advantage, [*l*] as Tully obſerves, but had recourſe only to themſelves for virtue and wiſdom: *Judicium hoc omnium mortalium eſt, fortunam à Deo petendam, à ſeipſo ſumendam eſſe ſapientiam.* They were exact in their acknowledgments for every other good they received; but being fully perſuaded that their virtue was owing

[*l*] Lib. iii. de nat. deor. 86, 88.

ſolely

ſolely to themſelves, they never thought of returning thanks to the gods for that. *Num quis, quòd bonus vir eſſet, gratias diis egit unquam?* The reader may conſult the paſſage I have quoted from Tully, where this principle is treated of more at large. Horace has abridged it in a ſingle line, where, ſpeaking of Jupiter, he ſays,

Det vitam, det opes; animum æquum mî ipſe parabo.

Where he evidently declares, that the advantages, which do not depend upon our will, are in the power of the gods, but that man has need only of himſelf to be wiſe and eaſy. And it is in this ſenſe [*m*] Homer makes Peleus talk thus to Achilles,

" My child, with ſtrength, with glory and ſucceſs,
" Thy arms may Juno and Minerva bleſs.
" Truſt that to heav'n; but thou thy cares engage
" To calm thy paſſions, and ſubdue thy rage."

Τέκνον ἐμὸν, κάρτῳ μὲν Ἀθηναίη τε καὶ Ἥρη
Δώσουσ', αἴκ' ἐθέλωσι· σὺ δὲ μεγαλήτορα θυμὸν
Ἴσχειν ἐν στήθεσσι.

V. *The* IMMORTALITY *of the* SOUL. REWARDS *and* PUNISHMENTS *after* DEATH.

A man muſt be ſtrangely blind not to diſcern throughout all Homer, that the notion of the ſoul's immortality was an ancient and univerſally prevailing opinion in his days. Without mentioning any other proofs, we need only read what he has ſaid of the deſcent of Ulyſſes into hell.

The other opinion, which is a conſequence of the foregoing, that virtues are rewarded, and crimes puniſhed in another life, is as expreſsly laid down. [*n*] Homer repreſents to us Minos in the ſhades below, with a ſceptre in his hand, diſtributing juſtice to the dead aſſembled in troops around his tribunal, and

[*m*] Il. ix. 254—256. [*n* Od. ix. 567.

pro-

pronouncing irrevocable judgments, which decide their fate for ever.

[o] His obſervation concerning the profound gulph of gloomy Tartarus, the frightful caverns of iron and braſs, that lie beneath the earth, where the perjured are eternally puniſhed, and into which Jupiter threatens to caſt any god who ſhall diſobey his orders, ſufficiently explain what the heathens thought of the puniſhments to be ſuffered in another life.

[p] What the ſame poet ſays of the goddeſs Ate, the daughter of Jupiter, that dæmon of diſcord and malediction, whoſe buſineſs was to lay ſnares, and do miſchief to all men, whom the father of the gods, in juſt reſentment, had precipitated from heaven, with an oath that ſhe never ſhould return thither; all this, I ſay, gives us reaſon to believe, that the ſtory of the apoſtate angels, the enemies of mankind, who take pains to hurt and deſtroy them, and are caſt down for ever into hell, was not unknown to the ancients.

[o] Il. viii. 13—16. & Il. iii. 279. [p] Il. xix. 90, &c.

BOOK THE THIRD.

Of RHETORIC.

THOUGH nature and genius are the principal foundations of eloquence, and sometimes suffice alone for success in it, we cannot however deny, but that precepts and art may be of great service to an [*a*] orator, whether he uses them as guides to supply him with certain rules for distinguishing the good from the bad, or for improving and bringing to perfection the advantages he has received from nature.

[*b*] These precepts, founded on the principles of good sense and right reason, are only the judicious observations of learned men on the discourses of the best orators, which were afterwards reduced into form, and united under certain heads; whence it was said, that eloquence was not the offspring of art, but art of eloquence.

From hence it is easy to conceive, that Rhetoric, without the study of good authors, is lifeless and barren, and that [*c*] examples in this, as in all other things, are infinitely more efficacious than precepts; and indeed the rhetorician seems only to point out the path at a distance which youth are to follow, whilst the orator takes them by the hand and leads them into it.

[*a*] Ego in præceptis hanc vim & hanc utilitatem esse arbitror, non ut ad reperiendum quid dicamus arte ducamur, sed ut ea quæ natura, quæ studio, quæ exercitatione consequimur, aut recta esse confidamus, aut prava intelligamus; cum, quo referenda sint, didicerimus. Cic. 2. de orat. n. 232.

[*b*] Ego hanc vim intelligo esse in præceptis omnibus, non ut ea secuti oratores eloquentiæ laudem sint adepti; sed, quæ sua sponte homines eloquentes facerent, ea quosdam observâsse, atque id egisse. Sic esse non eloquentiam ex artificio, sed artificium ex eloquentia natum. 1. de orat. n. 146.

[*c*] In omnibus fere minus valent præcepta quam experimenta. Quint. l. 2. c. 5.

As

As the end then propoſed in the claſs of Rhetoric, is to teach them to apply the rules, and imitate the models or examples ſet before them; all the care of maſters with regard to eloquence, is reduced to theſe three heads; Precepts, the Studying of Authors, and Compoſition

Quintilian tells us, the ſecond of theſe articles was entirely neglected in his time; and that the rhetoricians beſtowed all their ſtudy on the other two. To ſay nothing here of the ſpecies of compoſition then in vogue, called declamation, and which was one of the principal cauſes of the corruption of eloquence; they entered into a long train of precepts, and into knotty, and very often frivolous queſtions; which is the reaſon that even Quintilian's Rhetoric, though ſo excellent in other reſpects, appears vaſtly tedious in ſeveral places; he had too juſt a taſte, not to obſerve, that the reading of authors is one of the moſt eſſential parts of Rhetoric, and moſt capable of forming the minds of youth. [*d*] Yet, however good his inclination might be, it was impoſſible for him to ſtem the torrent; and he was obliged, in ſpite of all his endeavours, to conform in public, to a cuſtom that prevailed univerſally; but followed, in private, that method which he judged the beſt.

This method is now generally received in the univerſity of Paris, and did not gain ground there but by degrees. I ſhall dwell chiefly on that part which relates to the ſtudy and explanation of authors, after having treated tranſiently of the other two, which it may be ſaid to include in ſome meaſure.

[*d*] Cæterum, ſentientibus jam tum optima, duæ res impedimento fuerunt: quod & longa conſuetudo aliter docendi fecerat legem, &c. Quint. l. 2. c. 5.

CHAP.

CHAP. I.

Of the Precepts *of* Rhetoric.

THE beſt way to learn Rhetoric, would be to imbibe it at the fountain head, I mean, from Ariſtotle, Dionyſius Halicarnaſſeus, Longinus, Cicero, and Quintilian. But ſince the reading of theſe authors, eſpecially the Greek, is much above the capacity of the ſcholars uſually admitted into the claſs of Rhetoric, the profeſſors may explain by word of mouth, the ſolid principles that occur in thoſe great maſters of eloquence, which they ought to have made their peculiar ſtudy; and content themſelves with pointing out to their pupils, the moſt beautiful paſſages in Cicero and Quintilian, where the topics to be expounded are diſcuſſed; for methinks it would be a ſhame to leave the claſs of Rhetoric, without having ſome idea and knowledge of thoſe authors who have treated the art with ſo much ſucceſs.

What is moſt important in Rhetoric does not conſiſt ſo much in the precepts, as in the reflections that attend them, and ſhew their uſe. A man may know the number of the ſeveral parts of an oration, that of the tropes and figures, and the definitions very exactly, and yet be never the better qualified for compoſition. Theſe things are indeed uſeful, and even neceſſary to a certain degree, but do not ſuffice; being only as it were the body or ſhell of Rhetoric. If the obſervations which give a reaſon for, and ſhew the effect of every precept, are not added, it is a body without a ſoul; but ſome examples will explain my meaning.

One rule of the exordium is, that the orator ſhould ſpeak very modeſtly of himſelf, in order to conciliate the judges in his favour; that he ſhould not diſplay his eloquence too much, and, if poſſible, even render that of his opponent ſuſpected. This is a good and very neceſſary precept, but Quintilian's reflections upon

upon it are much more valuable. "[e] It is natural "for us, says he, to be prejudiced in favour of the "weakest, and a religious judge hears very willingly "a pleader or advocate, when he thinks him incapa- "ble of imposing upon his justice, and that he has "no reason to distrust him. Thence, says he, pro- "ceeded the care of the ancients, to conceal their "eloquence; in which they differ very widely from "the orators of our age, who use their utmost efforts "to display theirs."

He elsewhere gives another still more coercive reason, deduced from nature itself, and founded on the knowledge of the human heart. "[f] It is never "commendable, says he, in any man to boast of him- "self; but an orator, of all people, appears with "the worst grace, when his eloquence makes him "vain. Such a conduct raises contempt, and some- "times hatred in the auditors; for there is something "naturally great, noble, and sublime, in the heart "of man, which cannot bear a superior. For this "reason we are inclined to raise up those who are "cast down, or humble themselves, because it gives "us an air of superiority; and, as that prostrate con- "dition leaves no room for jealousy, sentiments of "candour and humanity naturally take place. On "the contrary, he who sets too high a value upon "himself, shocks our pride, because we think, he les- "sens and contemns us; and seems less intent upon "magnifying himself, than upon maknig others his "inferiors."

[e] In his quoque commendatio tacita, si nos infirmos & impares ingeniis contra agentium dixerimus. . . . Est enim naturalis favor pro laborantibus; & judex religiosus libentissime patronum audit, quem justitiæ suæ minime timet. Inde illa veterum circa occultandam eloquentiam simulatio, multum ab hac nostrorum temporum jactatione diversa. Quintil. l. 4. c. 1.

[f] Omnis sui vitiosa jactatio est, eloquentiæ tamen in oratore præcipue; affertque audientibus non fastidium modo, sed plerumque etiam odium. Habet enim mens nostra sublime quiddam, & erectum, & impatiens superioris. Ideoque abjectos, aut summittentes se, libenter allevamus, quia hoc facere tanquam majores videmur; & quoties discessit æmulatio, succedit humanitas. At, qui se supra modum extollit, premere ac despicere creditur; nec tam se majorem, quam minores cæteros facere. Quint. l. 11. c. 1.

Brevity

Brevity is generally laid down as one of the neceſſary qualities of narration, and is made to conſiſt in ſaying no more than is neceſſary. If this precept be not explained, it will inform the mind but very little, and may occaſion miſtakes; but what Quintilian adds, ſets it in the cleareſt light. " [*g*] Although " I obſerved, that brevity conſiſts in ſaying no more " than what is neceſſary, I don't however pretend, " that the orator ſhould confine himſelf to the bare " ſtating the fact; for though the narration ſhould " be ſhort, it ſhould not want its graces; without " which it would be void of art, and diſguſting. " For pleaſure deceives and amuſes, and whatever " gives delight ſeems of ſhort duration; as a ſmooth " and pleaſant road, though of a conſiderable length, " fatigues leſs than one that is ſhort, but ſteep or " diſagreeable."

" [*b*] It is plain, ſuch reflections may be of great " ſervice towards giving us a juſt taſte of eloquence, " and may even form and improve the ſtyle; but je- " june and over-refined precepts only cramp the ge- " nius, and deprive orations of their nobler parts, " their vigour and beauty."

M. Herſan, formerly profeſſor in the college *du Pleſſis*, under whom I was ſo happy as to ſtudy three years, and who contributed in forming ſome of the beſt maſters that have ſince appeared in the univerſity, compoſed, on the plan here mentioned, an excellent ſyſtem of Rhetoric, into which he introduced all the fineſt thoughts of the ancients; but unhappily, it would take up too much time to repeat it: and beſides, I own I am of opinion, that it would be better

[*g*] Quantum opus eſt autem, non ita ſolum accipi volo, quantum ad judicandum ſufficit: quia non inornata debet eſſe brevitas, alioqui ſit indocta. Nam & fallit voluptas, & minus longa quæ delectant videntur; ut amœnum ac molle iter, etiamſi eſt ſpatii amplioris, minus fatigat quam durum arduumque compendium. Quint. l. 5. c. 2.

[*b*] His omnibus admiſcebitur dicendi ratio . . . quæ alere facundiam, vires augere eloquentiæ poſſit. Nam plerumque nudæ illæ artes nimia ſubtilitatis affectione frangunt atque concidunt quicquid eſt in oratione generoſius, & omnem ſuccum ingenii bibunt, & oſſa detegunt. Quint. Procem. l. 1.

to

to read the beautiful paſſages of the ancient rhetoricians in the authors themſelves.

Methinks then, for the ſake of time, which is very precious in ſtudy, it were to be wiſhed, that a ſhort, plain, and clear printed ſyſtem of Rhetoric was uſed in the univerſity; wherein true definitions ſhould be given; ſome reflections and examples added to the precepts; and the beautiful paſſages on each topic in Cicero, Quintilian, and even Longinus, (ſince we now have ſo good a tranſlation of him,) pointed out. Part of thoſe paſſages might be read to ſcholars in the claſs of Rhetoric, and they themſelves might conſult the reſt.

I am very ſenſible, 'tis difficult, if not impoſſible, to do all this to advantage in the ſpace of a year; and the beſt advice that can be given to parents who would have their children make a good progreſs in this claſs, which may be of infinite advantage to them during the remainder of their lives, whatever profeſſion they may follow, is to let them continue two years in it. For what probability is there, that ſcholars, next to children, who have little judgment, are not much verſed in the Latin tongue, and probably not very ſtudious, ſhould imbibe the precepts of ſo important an art in ſo ſhort a time?

The Romans had a far different idea of this ſtudy. As eloquence, among them, opened the way to all grandeur, ſuch young people as had a care taken of their education, applied themſelves ſeriouſly to it, and ſpent ſeveral years under maſters of Rhetoric, as appears from Quintilian. But, even in thoſe days, they ſometimes neglected that excellent diſcipline, of which one of the ancients complains; and ambitious fathers, ſolely intent upon promoting their children, hurried them to the bar, without giving them time to digeſt their ſtudies, as though it were as eaſy to give them abilities, as a lawyer's gown: whereas had they made them paſs through the ordinary degrees of literature, and allowed their judgment time to ripen, by a careful ſtudy of authors; to imbibe a great number of

juſt

juſt philoſophical principles, and to acquire correctneſs of ſtyle; they would have enabled their ſons to ſupport all the weight and majeſty of eloquence, with dignity and advantage.

CHAP. II.

Of COMPOSITION.

IT is particularly in Rhetoric that young people endeavour to diſplay their genius by ſome Compoſition of their own, and that the greateſt care is taken to form them in this ſtudy, which is not only the moſt difficult, but the moſt important, and as it were the end and ſcope of all the reſt. To ſucceed in it, they ought to have collected, from the good authors in the other claſſes through which they have paſt, a great number of terms and phraſes of that tongue in which they propoſe to write; ſo that when an occaſion offers for expreſſing any thought in juſt and proper language, they may have recourſe to their memory, which, like a rich treaſury, may ſupply them with all the expreſſions they have occaſion to uſe.

ARTICLE THE FIRST.

Of THEMES.

THE ſubjects or Themes for Compoſition are a kind of plan deſcribed by the maſter to his ſcholars, in order to point out what they are to ſay upon a ſubject given.

This plan may be laid down to the ſcholars either by word of mouth, by propoſing a ſubject to be immediately diſcuſſed, and aſſiſting them to invent, to range, and expreſs thoughts; or in writing, by dictating on ſome ſubject, the matter for compoſition, which muſt be digeſted, muſt ſupply thoughts, preſcribe their order, and requires little more than to be amplified and adorned.

The former of these methods is not so much practised as the other, but is no less useful; and I am persuaded, that a little trial of it will evince, that nothing is better adapted to assist the invention of youth, than to make them from time to time compose after this method in the master's presence; by interrogating them *vivâ voce*, and making them invent what may be said on a subject. I shall give some examples of these plans for Composition in the sequel of this work.

It is natural to begin with the easiest things, and such as are best adapted to the capacities of youth, as fables, for instance; for which end it will be proper to make them read for some weeks, those of Phædrus, which are a perfect model for that species of Composition.

Some of la Fontaine's might be added, which will teach them to introduce more thoughts with their fables, than we find in those of Phædrus, as Horace has done in that of the city and country mouse.

These fables are to be followed by short narrations, which, at first, must be very simple, but afterwards have some ornament. They must likewise be followed by common-places, and next by parallels, either between great men of different characters, whose history they have learnt; or different professions, of which Cicero has left us an example in his oration for Murena, where he makes a comparison between the art of war, and the profession of the law. Parallels may also be drawn between different actions, and the same great orator * compares the military virtues of Cæsar with his clemency. These kind of subjects naturally suggest a great variety of ideas.

Since speeches and orations are the most difficult lessons in Rhetoric, 'tis proper to reserve them for the last.

The matter for Composition given by the master, whether in Latin or the vulgar tongue, must be well studied and laid down; for on this the success of scholars principally depends. We must, as [*i*] Quintilian

* In his oration for Marcellus.

[*i*] Quint. l. 2. c. 7.

observes,

obſerves, remove all difficulties for them in the beginning; and give them themes proportionate to their capacities, which ſhould be almoſt done to their hands. After they have been thus exerciſed for ſome time, nothing will then remain, but to point out the path, as it were, to them; and to give them a ſlight ſketch of what they are to ſay, in order to accuſtom them by degrees, to go alone, and without aſſiſtance. It will afterwards be proper to leave them entirely to their own genius, leſt, by being habituated to do nothing without help, they ſhould fall into an idle ſlothful diſpoſition, which may prevent their attempting to invent and digeſt of themſelves. "[k] Some-"thing like this is obſervable in birds; whilſt their "young ones are tender and weak, the parent brings "them food; but when they gather more ſtrength, "ſhe accuſtoms them to go out of the neſt, and "teaches them to fly, by fluttering round them; and "at laſt, having made trial of their ſtrength, ſhe "makes them take wing, and leaves them to them-"ſelves."

Among the duties of a Rhetoric Profeſſor, the manner of correcting the Compoſitions of ſcholars, is one of the moſt important, and moſt difficult.

[l] Quintilian's reflections on this are extremely judicious, and may be very uſeful to maſters. They may learn from them particularly to avoid an eſſential defect in their profeſſion, which is more dangerous, as it proceeds from too much wit and delicacy; I mean the correcting the Compoſitions of youth with too great ſeverity and exactneſs.

Quintilian had treated of two kinds of narration, the one dry and unadorned, the other too luxuriant, too florid and embelliſhed. "[m] Both, ſays he, are "faulty;

[k] Cui rei ſimile quiddam facientes aves cernimus; quæ teneris infirmiſque fœtibus cibos ore ſuo collatos partiuntur; at cum viſi ſunt adulti, paululum egredi nidis, & circumvolare ſedem illam præcedentes ipſæ docent: tum expertas vires libero cœlo ſuæque ipſorum fiduciæ permittunt. Quint. l. 2. c. 7.

[l] Lib. 2. c. 4.

[m] Vitium utrumque: pejus tamen illud quod ex inopiâ, quam quod ex copiâ venit. Nam in pue-

" faulty; but the firſt eſpecially, as it denotes ſte-
" rility, which is worſe than the other proceeding
" from too fertile a genius. For we muſt neither re-
" quire or expect a perfect diſcourſe from a child;
" but I ſhould conceive great hopes of a fruitful ge-
" nius, a genius that can produce without aſſiſtance,
" and make noble attempts, though it ſhould ſome-
" times take too great liberties. I am not offended
" to meet with ſome ſuperfluities in the Compoſiti-
" ons of young people: I would even have a maſter,
" like a good nurſe, full of indulgence for his ten-
" der pupils, give them ſweet nouriſhment, and per-
" mit them to feed, as on delicious milk, on what-
" ever is moſt gay and agreeable. Let us indulge
" them a little in their rhetorical wantonneſs, if I
" may be allowed the expreſſion; let us ſuffer them
" to take ſome bold ſteps, to ſtrike out, and delight
" in their own inventions, though their productions
" be neither correct nor juſt. It is eaſy to correct
" too great a redundancy; but a barren genius has
" no remedy."

" [*n*] Thoſe who have read Cicero, continues
" Quintilian, know very well, that I only follow his
" opinion in this place, which he explains thus in
" the ſecond book *de Oratore*. *I would have a young*
" *man*, ſays he, *give his genius its full ſcope, and diſ-*
" *cover its fertility*. Frigidity in maſters is as dan-

eris oratio perfecta nec exigi nec ſperari poteſt: melior autem eſt indoles læta generoſique conatûs, & vel plura juſto concipiens interim ſpiritus. Nec unquam me in his diſcentis annis offendat, ſi quid ſuperfuerit. Quin ipſis doctoribus hoc eſſe curæ velim, ut teneras adhuc mentes more nutricum mollius alant, & ſatiari veluti quodam jucundioris diſciplinæ lactæ patiantur. . . Audeat hæc ætas plura, & inveniat, & inventis gaudeat, ſint licet illa interim non ſatis ſicca & ſevera. Facile remedium eſt ubertatis: ſterilia nullo labore vincuntur. . . . Quint. l. 2. c. 4.

[*n*] Quod me de his ætatibus ſentire nemo mirabitur, qui apud Ciceronem legerit: *Volo enim ſe efferat in adoleſcente fœcunditas*. Quapropter in primis evitandus, & in pueris præcipue, magiſter aridus, non minus quam teneris adhuc plantis ſiccum & ſine humore ullo ſolum. Inde fiunt humiles ſtatim, & velut terram ſpectantes, qui nihil ſupra quotidianum ſermonem attollere audeant. Macies illis pro ſanitate, & judicii loco infirmitas eſt: & dum ſatis putant vitio carere, in id ipſum incidunt vitium, quod virtutibus carent. Ibid.

" gerous,

" gerous, especially for children, as a dry and a " scorching soil for tender plants. A young man in " their hands is always grovelling, and never has the " courage to take noble flights, or attempt any thing " above the common level. The want of flesh passes " with them for health, and what they call judgment, " is mere impotence. They fancy 'tis enough to have " no faults; but even in that they fall into a very " great one, which is, not to have one excellency."

[o] I must likewise observe, that nothing checks and damps the genius of children more, than a master who is over severe, and too difficult to be pleased; for when they are dejected, despair of success, and at last conceive an aversion for study; and, what is as prejudicial on these occasions, while they are in perpetual fear, they dare not attempt even to do well.

[p] Let a master then take particular care to make himself agreeable to youth, especially in their tender years, in order to soften, by his engaging behaviour, whatever may seem harsh in correcting; let him sometimes applaud one passage, find another tolerably well; change this, and give his reasons for it; and amend that, by adding something of his own; which is the method he should follow.

" [q] The difference of age ought also to be con- " sidered, in the manner of correcting exercises, " which should be proportioned to the progress scho- " lars have made. As to myself, when I have some- " times found their style too florid, and their thoughts " more bold than just, I used to tell them, it was very

[o] Ne illud quidem quod admoneamus indignum est, ingenia puerorum nimiâ interim emendationis severitate deficere. Nam & desperant, & dolent, & noviſſime oderunt: & quod maxime nocet, dum omnia timent, nihil conantur. Ibid.

[p] Jucundus ergo tum maxime debet esse præceptor: ut quæ aliqui natura sunt aspera, molli manu leniantur: laudare aliqua, ferre quædam, mutare etiam, redditâ cur id fiat ratione; illuminare interponendo aliquid sui. Ibid.

[q] Aliter autem alia ætas emendanda est, & pro modo virium exigendum & corrigendum opus. Solebam ego dicere pueris aliquid audacius licentius aut lætius, laudare illud me adhuc: venturum tempus quo idem non permitterem. Ita & ingenio gaudebant, & judicio non fallebantur. Ibid.

" well for the preſent; but that a time would come, " when I ſhould not be ſo eaſy with them. This " flattered their genius, and did not deceive their " judgment."

I have nothing to add to theſe excellent reflections, except what Quintilian himſelf has ſaid in another place, where he treats of the duty and qualifications of a maſter. " [r] Let him not deny youth, ſays he, " the praiſes they deſerve, neither would I have him " be too laviſh of them; for the former diſcourages, " and the latter makes them too ſecure, which may " be of dangerous conſequence. When he meets " with any thing that requires correction, he ought " not to treat his pupils with bitter or reproachful " language; for nothing gives them ſo much averſion " to learning, as the being continually reproved with " a gloomy air, the ſeeming effect of hatred."

We ſee by this admirable paſſage, of which part only is copied, that the duty of a maſter in correcting the exerciſes of his pupils, does not conſiſt merely in cenſuring improper expreſſions and thoughts, but in explaining the reaſon of their being ſo, and in ſubſtituting others; that he muſt ſupply them immediately with ſuch phraſes and periods, as may exalt and adorn their exerciſes; which when he does not approve, he ſhould make them go over again. He ſhould dictate from time to time the ſubſtance of the corrections to be made; at leaſt ſome part of it, which may afterwards ſerve for models. Above all, he muſt take care not to diſcourage his pupils by too ſevere an air, but, on the contrary, animate and cheriſh them with hopes of ſucceſs, by moderate and ſeaſonable applauſe; and by all the methods that can excite emulation, and a love of ſtudy, in the minds of young people.

[r] In laudandis diſcipulorum dictionibus nec malignus, nec effuſus: quia res altera tædium laboris, altera ſecuritatem parit. In emendando quæ corrigenda erant, non acerbus, minimeque contumeliofus. Nam id quidem multos à propoſito ſtudendi fugat, quod quidam ſic objurgant, quaſi oderint. Quint. l. 2. c. 1.

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This emulation is one of the great advantages of an univerſity or ſchool education; and Quintilian does not fail to lay it down as a moſt powerful reaſon for preferring a public to a private education.

[s] "A child, ſays he, can learn nothing at home, "except what he is taught; but, at ſchools, he learns "what is taught others. He will daily ſee his maſter "approve one thing, correct another, blaming the "idleneſs of this boy, applauding the diligence of "that. Every thing will be of uſe to him. The "love of fame will inſpire him with emulation: he "will be aſhamed to be excelled by his equals, and "even pant to ſurpaſs the moſt forward. This "animates youth; and though ambition is a vice, "we however may draw ſome good from it, and "make it uſeful."

He afterwards ſpeaks of the cuſtom of giving places in the claſs once a month; and though this ſeems inconſiderable and common, he does not fail to treat it with his uſual wit and ſprightlineſs. [t] "Regular "examinations were appointed, ſays he, for judging "of the progreſs the ſcholars had made in their ſtu-"dies; and what endeavours did we not uſe to gain "the victory? But to be the firſt in the claſs, and at "the head of the reſt, was the chief object of our am-"bition. However, the deciſion in this caſe was not "final; for at a month's end, he who was vanquiſhed "was allowed to revive the diſpute, which thereby "became warmer and more obſtinate; for the one

[s] Adde quod domi ea ſola diſcere poteſt, quæ ipſæ precipientur: in ſchola, etiam quæ aliis. Audiet multa quotidie probari, multa corrigi: proderit alicujus objurgata deſidia, proderit laudata induſtria: excitabitur laude æmulatio: turpe ducet cedere pari, pulchrum ſuperâſſe majores. Accendunt omnia hæc animos: & licet ipſa vitium ſit ambitio, frequenter tamen cauſa virtutum eſt. Quint. l. 1. c. 3.

[t] Hujus rei judicia præbebantur. Ea nobis ingens palmæ contentio. Ducere verò claſſem multo pulcherrimum. Nec de hoc ſemel decretum erat: triceſimus dies reddebat victo certaminis poteſtatem. Ita nec ſuperior ſucceſſu curam demittebat; & dolor victum ad depellendam ignominiam concitabat. Id nobis acriores ad ſtudia dicendi faces ſubdidiſſe, quam exhortationes docentium, pædagogorum cuſtodiam, vota parentum, quantum animi mei conjectura colligere poſſum, contenderim. Ibid.

" omitted nothing to keep the advantage he had " gained, and the other, prompted by ſhame and " grief, found ſufficient force to ſurmount his diſ- " grace. I am very ſure, this method gave us more " courage, and inſpired us with a greater deſire to " learn, than the exhortations of our maſters, the vi- " gilance of our inſpectors, or the earneſt wiſhes of " our parents."

If I might be allowed to join my reflections and practice with thoſe of ſo great a maſter as Quintilian, I would add another cuſtom (of great ſervice to me) to that of diſtributing places regularly once a month; which ought never to be neglected, not even in the higher claſſes. This was, to propoſe ſome prizes, but without fixing on any particular day, for one or two of the ſcholars, who had ſucceeded beſt in a common exerciſe. Sometimes they were obliged to conquer twice to gain the prize. To raiſe ſome emulation likewiſe in thoſe of indifferent capacities, I ſeparated them from ſuch as had the beſt, and propoſed prizes alſo for them. By this method I kept the whoſe claſs in continual exerciſe. All their Compoſitions were as much laboured as thoſe which were made for places; and the ſcholars were like ſoldiers who every moment expect the ſignal of battle, and therefore held themſelves continually in readineſs.

ARTICLE THE SECOND.

An ESSAY *on the* METHOD *of forming youth for* COMPOSITION, *either by word of mouth, or by writing.*

THE eaſieſt method of teaching youth the art of compoſing, is to exerciſe them, firſt, by word of mouth, in making themes upon ſubjects treated of by good Latin or French authors. As the maſter muſt be ſuppoſed to have carefully peruſed the place he has choſen; to have ſtudied the order, diſpoſition, proofs, thoughts, turns, and expreſſions; he may very eaſily,

eaſily, by a few hints, enable them to find readily a part of what they are to ſay; and even, in ſome meaſure, the manner of turning every thought. After they have taken ſome pains about each part, the maſter ſhould read the paſſage in the author, and endeavour to diſplay all the art and beauties of it. When they have been exerciſed for ſome time in this manner, ſome ſubjects ſhould be given them to be compoſed in writing, which, if poſſible, ſhould be extracted from the beſt authors, and ſtudied more deliberately at home.

I ſhall propoſe ſome examples in both kinds, but ſhall cite here only one paſſage from a Roman author, becauſe the reader will find ſeveral others in the ſequel. The relation of Canius's adventure, cited in number VI. of the firſt article, where the plain or ſimple kind is treated; and the combat of Horatii and Curiatii, given in article 11. of §. 11. which relates to the thoughts, may ſerve as examples for narrations.

I. *Elogium of Cæſar's clemency.*

Marcellus declared himſelf an enemy to Cæſar upon all occaſions, and that in a very injurious and open manner. However, when Cæſar returned to Rome, he was very willing to pardon Marcellus, at the ſenate's requeſt, and to receive him into favour.

Suppoſe this conduct were to be extolled: for that end it is natural enough to draw a compariſon between the action and Cæſar's victories, and to give the former the preference. This then ſhall ſtand as the propoſition, to which all this common-place will refer.

Cæſar's clemency in pardoning Marcellus is much more glorious than all his victories.

But this propoſition muſt be handled with great art and delicacy. The pupils ſhould be aſked, if there be no reaſon to fear, that this compariſon, which ſeemingly tends to leſſen the ſplendor of Cæſar's victories, will

will be offenſive to a conqueror, who is commonly jealous of that kind of glory. To prevent ſo ill an effect, the ſcholars muſt be told, they ſhould begin by making a great encomium on his military actions, which Cicero has done in a wonderful manner. This rule in rhetoric ſhall be explained hereafter, under the title of *oratorial precautions*.

[*u*] *Nullius* [*x*] *tantum eſt flumen ingenii, nulla dicendi aut ſcribendi tanta vis tantaque copia, quæ, non dicam exornare, ſed enarrare, C. Cæſar, res tuas geſtas poſſit: tamen hoc affirmo, & hoc pace dicam tua, nullam in his eſſe laudem ampliorem, quam eam, quam hodierno die conſecutus es. Soleo ſæpe ante oculos ponere, idque libenter crebris uſurpare ſermonibus, omnes noſtrorum Imperatorum, omnes exterarum gentium potentiſſimorumque populorum, omnes clariſſimorum Regum res geſtas, cum tuis nec contentionum magnitudine, nec numero præliorum, nec varietate regionum, nec celeritate conficiendi, nec diſſimilitudine bellorum poſſe conferri: nec verò diſjunctiſſimas terras citiùs cujuſquam paſſibus potuiſſe peragrari, quam tuis, non dicam curſibus, ſed victoriis illuſtratæ ſunt* (alias, *luſtratæ ſunt.*) *Quæ quidem ego niſi ita magna eſſe fatear, ut ea vix cujuſquam mens aut cogitatio capere poſſit, amens ſim: ſed tamen ſunt alia majora.*

After taking this precaution, he proceeds to compare the military actions of Cæſar, with his clemency,

[*u*] Pro Marcel. n. 4. 10.

[*x*] Never, Cæſar, will eloquence, with all its pomp and abundance, never will the greateſt genius be able to expreſs the grandeur of your exploits, much leſs to add the leaſt luſtre to them, by the manner of relating them. I dare however affirm, and you will permit me to ſay it in your preſence, that among ſo many illuſtrious actions, none is more glorious to you than that whereof we are now witneſſes. I often reflect, and find a real pleaſure in publiſhing, that the noble actions of our moſt celebrated generals, thoſe of the moſt renowned princes, or of the moſt warlike nations, cannot be compared with yours; whether we conſider the greatneſs of wars, the multitude of battles, the different countries, the rapidity of conqueſts, or the diverſity of enterpriſes. By your victories, you have ſubdued a great number of regions, vaſtly diſtant from one another, and theſe you conquered as expeditiouſly as another would travel through them. And I ſhould be void of all ſenſe, not to own, that ſuch exploits are almoſt ſuperior to any ideas we can form to ourſelves of them. They have, however, ſomething ſtill greater, and more aſtoniſhing.

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in reinſtating Marcellus: and this kind of clemency is preferred to his exploits for three reaſons, which may eaſily occur to young people, at leaſt the two firſt.

I. Reaſon. A general cannot aſcribe all the glory of a victory ſolely to himſelf; whereas that of Cæſar's clemency is perſonal, and entirely his own. This is the ſimple propoſition: and it is the buſineſs of eloquence to enlarge upon, to diſplay, and place it in the ſtrongeſt light. Tutors direct young perſons by proper queſtions, to find of themſelves ſeveral circumſtances, which ſhew a general has no more than a ſhare of the glory ariſing from victories; and add, 'tis not ſo with regard to that which Cæſar acquired by pardoning Marcellus.

[y] *Nam bellicas laudes ſolent quidam extenuare verbis, eaſque detrahere ducibus, communicare cum militibus, ne propriæ ſint imperatorum. Et certe in armis militum virtus, locorum opportunitas, auxilia ſociorum, claſſes, commeatus, multum juvant. Maximam vero partem quaſi ſuo jure fortuna ſibi vendicat, & quidquid eſt proſpere geſtum, id pene omne ducit ſuum.*

[z] *At vero hujus gloriæ, C. Cæſar, quam es paulo ante adeptus, ſocium habes neminem. Totum hoc, quantumcumque eſt, quod certe maximum eſt, totum eſt, inquam, tuum. Nihil ſibi ex iſta laude centurio, nihil præfectus, nihil cohors, nihil turma decerpit. Quin etiam illa ipſa rerum humanarum domina fortuna, in iſtius ſe ſocietatem gloriæ non offert. Tibi cedit: tuam eſſe totam & propriam fatetur.*

[y] For as to military actions, ſome pretend to leſſen their luſtre, by aſſerting, that the private ſoldier ſhares the glory with his general, who, for that reaſon, cannot appropriate the whole to himſelf. And indeed, the valour of the troops, the advantage of commodious poſts and encampments, the aſſiſtance of allies, naval forces, and ſeaſonable convoys, contribute very much to victory; but Fortune, above all, thinks ſhe has a right to the greateſt ſhare of it, and looks upon herſelf as almoſt the ſole cauſe of ſucceſs.

[z] But in this caſe, Cæſar, you have no companion, no competitor to diſpute glory with you. How bright, how auguſt ſoever it be (and nothing can be more ſo), 'tis all your own. Neither the ſoldier nor the officer, the infantry or cavalry, have any pretenſions to it. Fortune herſelf, that haughty diſpoſer of human events, cannot rob you of the leaſt part of that honour: ſhe yields it entirely to you, and acknowledges it wholly yours: for temerity and chance are never found where wiſdom and prudence preſide.

fatetur. Nunquam enim temeritas cum ſapientia commiſcetur, nec ad conſilium caſus admittitur.

II. Reaſon. 'Tis eaſier to conquer an enemy than to ſurmount one's paſſions.

[*a*] *Domuiſti gentes immanitate barbaras, multitudine innumerabiles, locis infinitas, omni copiarum genere abundantes: ſed tamen ea viciſti quæ & naturam & conditionem, ut vinci poſſent, habebant. Nulla eſt enim tanta vis, tanta copia, quæ non ferro ac viribus debilitari frangique poſſit. Verum animum vincere; iracundiam cohibere; victoriam temperare; adverſarium nobilitate, ingenio, virtute præſtantem, non modò extollere jacentem, ſed etiam amplificare ejus priſtinam dignitatem; hæc qui facit, non ego eum cum ſummis viris comparo ſed ſimillimum deo judico.*

III. Reaſon. There is ſomething tumultuous in battles, the bare relation of which occaſions a kind of like diſorder in the ſoul; whereas acts of beneficence and clemency ſooth the mind agreeably, and gain the affections of all who hear them related.

[*b*] *Itaque, C. Cæſar bellicæ tuæ laudes, celebrabuntur illæ quidem non ſolum noſtris, ſed pene omnium gentium literis atque linguis; neque ulla unquam ætas de tuis laudi-*

[*a*] You have ſubdued innumerable nations, with their cities and fortreſſes, terrible from their ferocity, and provided with every thing neceſſary for defence. But then, you conquered only what was adapted by nature and condition to be conquered: for nothing is ſo powerful or formidable, but may be overcome by ſuperior force. But to overcome one's ſelf; to ſtifle reſentment; to temper victory; to raiſe a diſcomfited enemy, an enemy conſiderable by his birth, his capacity, and courage; and not only to raiſe him from a dejected ſtate, but to promote him to greater honours and dignities than he poſſeſſed before; he, I ſay, who does this, is not to be compared with the greateſt of mankind, but, in my opinion, is moſt like the immortal gods.

[*b*] Your conqueſts, Cæſar, will indeed be read in our annals, and thoſe of almoſt all nations; nor will they be forgot by the lateſt poſterity. But when we read or hear relations of wars and battles, it ſo happens, I know not how, that the admiration they excite, is in ſome meaſure interrupted by the tumultuous cries of ſoldiers, and the clangor of trumpets. On the contrary, the recital of an action where clemency, lenity, juſtice, moderation, and wiſdom, are conſpicuous, eſpecially if it be performed in anger, ever averſe to reflection, and in the midſt of victory, which is naturally haughty and inſolent; the relation, I ſay, of an action like this, even in feigned hiſtory, inſpires ſuch kind, ſuch lively ſentiments of benevolence and eſteem for the authors, that we cannot avoid loving them, though we have not the leaſt knowledge of their perſons.

bus conticeſcet: ſed tamen ejuſmodi res, etiam dum audiuntur, aut dum leguntur, obſtrepi clamore militum videntur, & tubarum ſono. At vero cum aliquid clementer, manſuete, juſte, moderate, ſapienter factum, in iracundia præſertim, quæ eſt inimica conſilio, & in victoria, quæ natura inſolens & ſuperba eſt, aut audimus aut legimus; quo ſtudio incendimur, non modo ingeſtis rebus, ſed etiam in fictis, ut eos ſæpe, quos nunquam vidimus, diligamus?

[c] *Te vero, quem præſentem intuemur, cujus mentem ſenſuſque nos cernimus, ut, quicquid belli fortuna reliquum reipublicæ fecerit, id eſſe ſalvum velis, quibus laudibus efferemus? quibus ſtudiis proſequemur? qua benevolentia complectemur? Parietes medius fidius, C. Cæſar, ut mihi videtur, hujus curiæ tibi gratias agere geſtiunt, quod brevi tempore futura ſit illa auctoritas in his majorum ſuorum & ſuis ſedibus.*

A ſubject in writing for a French theme.

The theme is to diſplay the religion and piety of marſhal Turenne, even in the midſt of battles and victories.

The orator muſt begin with a common-place, to repreſent how difficult it is for a general, at the head of a great army, neither to be elated with pride, nor to conſider himſelf infinitely ſuperior to the reſt of mankind. Even the aſpect of the war, the noiſe of arms, and the cries of ſoldiers, conſpire to make him forget what he himſelf and what God is. It was on ſuch occaſions that Salmoneus, Antiochus, and Pharaoh, had the preſumption and impiety to think themſelves gods; but it muſt be confeſſed, that religion and humility never appear more illuſtrious, than when they render a man ſubmiſſive and obedient to God in ſuch high fortunes.

[c] But you, Cæſar, whom we have the happineſs to ſee; you whoſe heart, whoſe very ſoul we know; you who have no deſigns but ſuch as tend to preſerve the commonwealth, as much of it as has eſcaped the rage of war; What praiſes ſhall we pay to you? By what demonſtration of zeal and reſpect ſhall we profeſs our acknowledgment? Yes, Cæſar, all things here are ſenſible of this act of generoſity; even theſe walls ſeem to expreſs their joy for the deſign you have of reſtoring them to their ancient ſplendor, and the ſenate to its former authority.

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It was on such occasions that M. Turenne gave the greatest proofs of his piety: he was often seen to withdraw into woods, and, in the midst of the rain and dirt, prostrate himself before God. He ordered prayers to be said in the camp every day, at which he assisted in person with singular devotion.

Even in the heat of battle, when success appeared infallible, and news was brought him of it from all quarters; he used to suppress the joy of the officers, by saying, "If God does not support us, and finish "his work, we may still be defeated."

When this theme is read a second time to scholars, they must be told which parts of it ought to be enlarged upon; and some hints must be given for assisting them to find thoughts.

The foregoing subject, as treated by M. Mascaron, in the funeral oration of M. Turenne.

"Do not imagine, Sirs, that our hero lost those re-
"ligious sentiments at the head of armies, and in the
"midst of victories. Certainly, if there be any con-
"juncture, in which the soul, full of itself, is in dan-
"ger of forgetting God, it is in those illustrious sta-
"tions where a man becomes as a god to others, by
"the wisdom of his conduct, the greatness of his
"courage, the strength of his arm, and the number
"of his soldiers; and, being wholly inspired with
"glory, inspires all with love, admiration, or terror.
"Even the externals of war, the sound of trumpets,
"the glittering of arms, the order of the troops,
"the silence of the soldiers, their ardor in fight; the
"beginning, progress, and end of the victory; the
"different cries of the conquered and the conquer-
"ors; all these assail the soul on different sides,
"which, deprived of all wisdom and moderation,
"knows neither God, nor itself. It is then the im-
"pious Salmoneus presumes to imitate the thun-
"der of God, and to answer the thunder-bolts
"of heaven with those of earth. It was then the
"sacrilegious Antiochus worshipped nothing but
"his

" his own ſtrength and courage; and the inſolent " Pharaoh, ſwoln with the pride of his power, cried " out, I am my own maker. But do religion and " humility ever appear more majeſtic, than when they " keep the heart of man, though in ſo exalted a point " of glory, in that ſubmiſſion and dependence which " the creature ought to obſerve with regard to his " God?

" M. Turenne was never more ſenſible that there " was a God over his head, than on thoſe extraordi- " nary occaſions, when others generally forget their " Creator. It was then his prayers were moſt fer- " vent. We have ſeen him retiring into woods, " where, in the midſt of rain, with his knees in the " dirt, he adored that God in this humble poſture, " before whom legions of angels tremble, and proſ- " trate themſelves. The Iſraelites, to ſecure them- " ſelves of victory, ordered the ark of the covenant " to be brought into their camp; and M. Turenne " did not believe his could be ſafe, if not fortified " daily by the oblation of the divine victim, who tri- " umphed over all the powers of hell. He aſſiſted " at it with a devotion and modeſty capable of in- " ſpiring awe in thoſe obdurate ſouls, on whom the " ſight of the tremendous myſteries makes no im- " preſſion.

" Even in the progreſs of victory itſelf, and in thoſe " moments of ſelf-love, when a general ſees fortune " declare in his favour, his piety was watchful to pre- " vent his giving the jealous God the leaſt offence, " by too haſty an aſſurance of conquering. Though " the cries of victory echoed round him; though the " officers flattered themſelves and him alſo with aſſur- " ance of ſucceſs; he ſtill checked all the extreme " emotions of joy, in which human pride has ſo great " a ſhare, by theſe words, highly worthy of his pi- " ety; *If God does not ſupport us, and accompliſh his* " *work, we may ſtill be defeated.*"

The ſame topic taken from M. Flechier.

The orator begins with ſaying, M. Turenne has ſhewn, by his example, that piety is attended with ſucceſs; and that a warrior is invincible, when his faith is ſtrong. He referred the glory of his victories to God alone, and placed his confidence in him only.

The orator then gives an inſtance of ſome military action. That great man attacked all the forces of Germany with a few troops. The battle was obſtinate and doubtful. At length the enemy began to retire. The French cry out, Victory is ſure. But M. Turenne ſays to them, *Hold! our fate is not in our own power; and we ourſelves ſhall be vanquiſhed, if God does not aſſiſt us*; and ſo turning his eyes to heaven, he waits for the victory from God alone.

Here the author adds a brief common-place, to ſhew how hard it is to be victorious and humble at the ſame time. Two thoughts which muſt be variouſly turned, and repreſented in different lights, form this common-place. It is uſual for a conqueror to aſcribe the victory to himſelf, and to look upon himſelf as the author of it; and though he returns God public thanks for it, it is however to be feared, he ſecretly reſerves to himſelf ſome ſhare of the glory which is due to God alone.

M. Turenne did not act in this manner. When he marches, when he defends a place, when he is intrenched, when he fights, when he triumphs, he expects all from, and refers every thing to God. Each part muſt have a peculiar thought.

" M. Turenne has ſhewn, that courage is of more " exalted force, when ſupported by religious prin- " ciples; that there is a pious magnanimity, which " produces ſucceſs in ſpite of dangers and obſtacles; " and that a warrior, whoſe ſoul is inſpired with " faith, and lifts up pure hands to the God of bat- " tles, is invincible.

" As M. Turenne owes all his glory to God, ſo he " refers it all to him; and has no other confidence

" but

" but that which is founded in the name of the Lord.
" [*d*] Why cannot I here relate one of these important
" actions, in which he attacked all the forces of
" Germany with a few troops! He marches three
" days, passes three rivers, comes up with the enemy,
" fights them. Numbers on one side, and valour on
" the other, hold fortune long in suspense. At last,
" courage repels the multitude; the enemy are con-
" fused, and begin to retire. The cry of victory is
" heard. The general then suspends all the emotions
" which the heat of battle excites, and says with a
" severe tone; *Hold! our fate is not in our own hands;*
" *and we ourselves shall be defeated, if God does not*
" *assist us.* At these words, he turns his eyes towards
" heaven, whence he receives assistance; and conti-
" nuing to give his orders, waits submissively, be-
" tween hope and fear, the decisions of heaven.

" How difficult is it, to be victorious and humble
" at the same time! The successes of war leave I
" know not what sensible pleasure in the soul, which
" fills and possesses it entirely. We ascribe to ourselves
" a superiority of power and strength: we crown our-
" selves with our own hands: we form a secret tri-
" umph within ourselves: we look upon those laurels
" which are gathered with labour and pain, and are
" often bedewed with our blood, as our property:
" and even when we give God solemn thanks, and
" hang up in churches the torn and bloody colours of
" the enemy, what danger is there that vanity may
" suppress some part of the acknowledgment; that
" we mingle the applauses we imagine our own due,
" with the vows we make to the Lord, and reserve to
" ourselves some small portion of the incense we are
" going to burn upon his altars?

" It was on these occasions, that M. Turenne, di-
" vesting himself of all his pretensions, ascribed all
" the glory to him alone to whom it rightfully be-
" longs. If he marches, he acknowledges it is God
" that conducts and guides him. If he defends strong-

[*d*] Battle of Eintzen.

" holds, he is ſenſible the enemy will diſpoſſeſs him " of them, if God is not on his ſide. If he is in- " trenched, he thinks God makes a rampart to ſe- " cure him from all inſults. If he fights, he knows " from whence he derives all his ſtrength; and, if he " triumphs, he thinks he ſees an inviſible hand " crowning him from heaven."

I ſhall here ſubjoin ſome paſſages extracted from the beſt authors, which ſeem very proper to form the taſte of youth, both for Study and Compoſition. What generally gives the greateſt beauty to diſcourſes of the demonſtrative kind, are deſcriptions, parallels, and common-places. In order to know all their art and delicacy, we have nothing to do, but to diveſt them of all ornaments, and expreſs them in a common and ordinary manner: I call this the reducing things to a ſimple propoſition. I ſhall endeavour to give examples in each kind.

DESCRIPTIONS.

I. *The retired life of M. de Lamoignon in the country, during vacations.*

A ſimple propoſition. I wiſh I could repreſent him to you, when he went to paſs the vacation at Baſville, after all his labours and fatigues in the court of judicature. You would then ſee him ſometimes employed in huſbandry; ſometimes meditating on the harangues he was to make at the opening of the court; ſometimes reconciling the differences of the peaſants in one of the alleys of his garden.

" [e] Why cannot I repreſent him to you as he " was, when he went to lay aſide the burden of his " employment, and to enjoy a noble repoſe at his re- " treat at Baſville, after a tedious fatigue, at a diſ- " tance from the noiſe of the town, and the hurry of " buſineſs? You would ſee him apply himſelf ſome- " times to the innocent amuſements of huſbandry, " raiſing his thoughts to the inviſible things of God,

[e] The funeral oration of M. de Lamoignon, by M. Flechier.

" by

" by the visible wonders of nature. Sometimes me-
" ditating upon the eloquent and solid discourses,
" which taught and inspired justice every year; in
" which he described himself, without design, by
" forming the idea of a good man. Sometimes re-
" conciling differences which animosity, jealousy, or
" evil counsel, occasion among the country people;
" better pleased, and perhaps greater before God,
" when he established the repose of a poor family, at
" the bottom of a shady walk, and upon a tribunal of
" turf, than when he disposed of the most splendid
" fortunes on the supreme seat of justice."

II. *The modesty of M. Turenne. His private life.*

A simple proposition. No person ever spoke more modestly of himself than M. Turenne. He related his most surprising victories as if he had no share in them. At his return from the most glorious campaigns he avoided praise, and was afraid of appearing in the king's presence, for fear of applause. It was then, in a private state, among a few friends, he exercised himself in the virtues of civil life. He conceals himself, and walks without attendance or equipage: but every one observes and admires him.

" [*f*] Who ever performed such great exploits,
" and who more reserved in speaking of them? When
" he gained an advantage, he himself ascribed it to
" the enemy's oversight, and not to his own abilities.
" When he gave an account of a battle, he forgot
" nothing, but its being gained by his own conduct.
" If he related any of those actions which had rendered
" him so famous, one would have concluded he had
" only been a bare spectator, and might doubt whe-
" ther he himself or fame were mistaken. When he
" returned from those glorious campaigns, which im-
" mortalize him, he avoided all acclamations of the
" people; he blushed at his victories; he received
" applauses with the same air that others make apo-
" logies, and was almost afraid of waiting upon the

[*f*] M. Turenne's funeral oration, by M. Flechier.

" king, being obliged, through reſpect, to hear pa-
" tiently the encomiums with which his majeſty ne-
" ver failed to honour him.

" It was then, in the calm repoſe of a private ſtate,
" that this prince, diveſting himſelf of all the glory he
" had acquired in the field, and ſhutting himſelf up
" with a ſmall company of choſen friends, practiſed
" in ſilence the virtues of civil life: ſincere in his
" words, plain in his actions, faithful in friendſhip,
" exact in duty, regular in his wiſhes, and great
" even in the minuteſt things. He concealed him-
" ſelf; but his fame diſcovers him. He walks with-
" out attendance; but every one images him riding
" in a triumphal chariot. When people ſee him,
" they count the number of the enemies he has con-
" quered, and not the attendants that follow him.
" Though alone, they conceive him ſurrounded with
" his attendant virtues and victories. There is ſome-
" thing inexpreſſibly great and noble in this virtuous
" ſimplicity; and the leſs haughty he is, the more
" venerable he appears."

III. *The honourable reception M. de Turenne met with from the king, upon his return from the campaign. His modeſty.*

A ſimple propoſition. Renowned captains under the Roman emperors, were obliged, upon their return from the field, to avoid meeting their friends; and to come into the city by night, that they might not excite the jealouſy of the prince, who uſed to receive them with great coldneſs; after which they ſtood undiſtinguiſhed in the croud. M. Turenne had the good fortune to live under a king who beſtowed the higheſt applauſes upon him; and, had he been deſirous of riches, would have laviſhed them upon him. He returned from the field as a private perſon comes from taking a walk. The looks, the praiſes, the acclamations of all the people made no impreſſion on him.

" [g] Suffer

" [*g*] Suffer me to put you in mind of thoſe unhappy ages of the Roman empire, when private men were not permitted to be virtuous or renowned; becauſe the princes were ſo wicked, that they puniſhed both virtue and glory. After their generals had conquered provinces and kingdoms, they were obliged upon their return, to avoid meeting their friends; to come into the city by night, to prevent their drawing too much the eyes of the people upon them; ſo far were they from aſpiring to the honour of a triumph. A cold embrace, without the leaſt conference or diſcourſe, was all the reception a prince gave a man who had ſaved the empire. After returning from the emperor's cabinet, through which he only paſſed, he was forced to mix among the croud of other ſlaves. [*h*] *Exceptuſque brevi oſculo, nullo ſermone, turbæ ſervientium immixtus eſt.*

" M. Turenne had the happineſs to live under, and ſerve a monarch, whoſe virtue cannot be eclipſed by that of his ſubjects. No grandeur or glory can cloud the ſun which enlightens us; and the moſt important actions atchieved by ſubjects, never give any uneaſineſs to a prince whoſe own magnanimity convinces him that he deſerves them. And indeed the marks of eſteem and confidence which the king ſhewed M. Turenne, were equivalent to the glory of a triumph. The rewards would likewiſe have been as great as thoſe diſtinctions, had the king found him inclinable to receive favours. But that which was the effect of good policy in unhappy times, when virtue had nothing to fear ſo much as its luſtre, was in him the reſult of natural and artleſs modeſty.

" He returned from his triumphant campaigns with the ſame indifference and tranquillity, as if he had come from taking a walk; not ſo much affected with his own glory as the reſt of the world were; whilſt the people thronged in vain to ſee him.

[*g*] M. Turenne's funeral oration by M. Maſcaron. [*h*] Tacit.

" him. Thoſe who had the honour to know him, " pointed him out in aſſemblies, with their eyes, " their geſtures, and voices, to ſuch as did not. Tho' " his preſence only, without any attendance or equi- " page, made that almoſt divine impreſſion on the " minds of people, which ſo ſtrongly engages re- " ſpect, and is the ſweeteſt and moſt innocent fruit " of heroic virtue: yet all theſe circumſtances, ſo " apt to make a man conceive either a ſecret vanity " of himſelf, or expreſs it by his outward behaviour, " wrought no change in the tranquillity of his ſoul; " and, for aught he cared, his victories and triumphs " might have been buried in oblivion."

IV. *The queen of England's eſcape by ſea.*

A ſimple propoſition. The queen was obliged to leave her kingdom. She ſailed out of the Engliſh ports in ſight of the rebel fleet, which purſued her cloſe. This voyage was far different from that ſhe had made on the ſame ſea, when ſhe went to take poſſeſſion of the ſceptre of Great-Britain. At that time every thing was propitious; now all the reverſe.

" [*i*] The queen was obliged to leave her king- " dom. And indeed ſhe ſailed out of the Engliſh " ports in ſight of the rebellious navy, which chaſed " her ſo cloſe, that ſhe almoſt heard their cries and inſo- " lent threats! Alas! how different was this voyage " from that ſhe made on the ſame ſea, when, coming to " take poſſeſſion of the ſceptre of Great-Britain, ſhe " ſaw the billows ſmooth themſelves, as it were, un- " der her, to pay homage to the queen of the ſeas! " Now chaſed, purſued, by her implacable enemies, " who had been ſo audacious as to draw up an accu- " ſation againſt her; ſometimes juſt eſcaped, ſome- " times juſt taken; her fortune ſhifting every quarter " of an hour, having no other aſſiſtance but God and " her own invincible fortitude, ſhe had neither winds " nor ſails enough to favour her precipitate flight."

[*i*] The queen of England's funeral oration by M. Boſſuet.

PARALLELS.

So I call thoſe paſſages, in which the orator draws together and compares contrary or different objects. Theſe paintings are very pleaſing to the mind, from the variety of images they repreſent to it, and very much embelliſh a diſcourſe. We have already taken notice of ſome of them in the preceding deſcriptions, and will now give ſome more examples.

I. PARALLEL *between M. Turenne and the Cardinal de Bouillon.*

A ſimple propoſition. While M. Turenne was employed in taking fortreſſes, and conquering the enemy, the Cardinal de Bouillon was converting heretics, and repairing churches.

" [*k*] How great was his joy, after the taking of " fortreſſes, to ſee his illuſtrious nephew, more glo- " rious by his virtues than by his awful robes, opening " and re-conſecrating churches, under the direction " of a monarch equally pious and powerful! The " one advanced military glory, the other holy reli- " gion: the one beat down ramparts, the other re- " paired altars: the one ravaged the lands of the Phi- " liſtines, the other carried the ark around the tents " of Iſrael; and then uniting their wiſhes, as before " their hearts, the nephew ſhared in the ſervices the " uncle performed for the ſtate, and the uncle partook " of thoſe performed by the nephew for the church."

II. PARALLEL *between violent and languiſhing diſeaſes.*

" [*l*] 'Tis true, he did not undergo thoſe cruel " pains which pierce the body, rend the ſoul, and in " a moment extinguiſh the conſtancy of a ſick per- " ſon. But if God's mercy ſoftened the rigour of his " repentance, his juſtice increaſed its duration; and

[*k*] M. Turenne's funeral oration, by M. Flechier.

[*l*] M. Montauſier's funeral oration, by M. Flechier.

" as much ſtrength of mind was requiſite to ſupport " that long trial, as if it had been ſhorter and more " ſevere.

" Indeed, nature collects her whole ſtrength, when " attacked by ſudden and violent diſeaſes; the heart " fortifies itſelf with its whole fund of conſtancy: " exceſs of pain on theſe occaſions, makes us more " inſenſible; and, if we ſuffer much, we have ſtill " the comfort of thinking we ſhall not ſuffer long. " But languiſhing diſeaſes are ſo much the more ſe- " vere, as we cannot ſee when they will end. We " muſt bear both with the ſickneſs, and the medi- " cines, which are no leſs grievous. Nature is every " day more and more oppreſſed; its ſtrength decays " every inſtant; and patience grows weak, as well as " the perſon who ſuffers."

III. PARALLEL. *The queen ſerving the poor in the hoſpital, and ſharing in the king's glory and triumphs.*

" [*m*] Faithful companions of her piety, who " now bewail her death, you followed her, when ſhe " walked in this Chriſtian pomp, between two lines " of poor, ſick, or dying perſons; greater far in thus " voluntarily diveſting herſelf of her grandeur, and " more glorious in imitating the humility and patience " of Jeſus Chriſt, than when ſhe ſhared in the glory " and triumphs of the king her conſort, in a ſplendid " and triumphant car, between two lines of victori- " ous ſoldiers."

IV. PARALLEL *between a wicked and an ignorant judge.*

" [*n*] He would have thought it the moſt eſſential " defect in his employment, not to have made his in- " tentions as clear and obvious, as he believed them " upright and juſt; and indeed it was an uſual ſaying " with him, that there was little difference between a

[*m*] The queen's funeral oration, by M. Flechier.

[*n*] M. Lamoignon's funeral oration, by M. Flechier.

" corrupt

" corrupt and an ignorant judge: the one has, at " leaſt, the precepts of his duty, and the image of his " injuſtice, before his eyes; but the other ſees nei- " ther the good nor the evil he does: the one ſins " wittingly, and is therefore the more inexcuſable; " but the other ſins without remorſe, and is the more " incorrigible; but they are equally criminal with re- " gard to thoſe they condemn, either through miſ- " take, or through malice. Whether a perſon is hurt " by a mad or a blind man, the pain is ſtill the ſame. " And, with regard to thoſe who are undone, it avails " little whether it be by a man who deceives them, or " one who is himſelf deceived."

COMMON-PLACES.

Having already cited ſeveral, I ſhall give but one here, in which the importance and difficulty of the employment of the [*o*] *Lieutenant de Police* in Paris are repreſented.

" [*p*] The inhabitants of a well-governed city en- " joy the benefit of its polity, without conſidering the " trouble and pains of thoſe who eſtabliſh or preſerve " it; much after the ſame manner as all mankind " enjoy the benefit of the celeſtial motions, without " any knowledge of them; and even, the more the " uniformity of political order reſembles that of " the celeſtial bodies, the leſs 'tis obſervable; and " conſequently is always leſs obvious, the more " perfect it is. But he who ſhould know it, in " all its extent, would be aſtoniſhed. To repair " perpetually the immenſe conſumption of the ne- " ceſſaries of life in ſuch a city as Paris, of which " ſome of the ſources may be dried up by a multitude " of accidents; to reſtrain the tyranny of tradeſmen, " with regard to the public, and at the ſame time to " encourage their traffic; to prevent the encroach- " ments of the people upon one another, which often " are difficult to unravel; to diſcover, in an infinite

[*o*] A kind of Lord-Mayor. [*p*] M. de Fontenelle.

" mul-

" multitude, all thoſe who can ſo eaſily conceal their " pernicious arts in it; to purge the community of, " or not tolerate them farther than as they may be " uſeful to it, by employments which none but them- " ſelves would undertake, or could diſcharge ſo well; " to keep neceſſary abuſes within the exact bounds of " the occaſions for them, through which they are al- " ways ready to break; to confine them to the ob- " ſcurity to which they ought to be condemned, and " not to draw them out of it by too notorious and re- " markable puniſhments; to be ignorant of ſuch " things as had better be unknown than puniſhed; " and to puniſh but ſeldom, and with good effect; " to penetrate, by inviſible methods, into the moſt " concealed conduct of families; and to keep thoſe " ſecrets which were not truſted, ſo long as there may " be no occaſion to make uſe of them; to be every- " where without being ſeen; in a word, to put in mo- " tion, or to reſtrain at pleaſure, an infinite and tu- " multuous multitude; and to be continually the ac- " tive and almoſt unknown ſoul of this great body; " theſe are, in general, the functions of this magiſtrate " in the city of Paris. One would imagine, that a " ſingle perſon were not equal to all this, from the " number of things he is to take cognizance of; the " views and deſigns he muſt purſue; the application " that he muſt uſe, and the variety of conduct and " characters he muſt aſſume. But the public voice " will declare, whether M. d'Argenſon is equal to " theſe ſeveral functions."

'Tis obvious, that ſuch models, ſo beautiful and perfect in their kind, being propoſed to youth, either for reading, or for ſubjects of Compoſition, are very well adapted to raiſe their genius, and enlarge the inventive faculty, eſpecially when explained and illuſtrated by an able maſter; which was one reaſon that induced me to make choice of thoſe examples in the demonſtrative kind, being moſt ſuſceptible of embelliſhments.

After

After they have read a conſiderable number of theſe paſſages ſelected from good authors, it will be proper to make them obſerve the difference of ſtyles and characters; and even the faults, if any occur, both in ſtyle and language.

I have hitherto cited but four authors: not but there are ſeveral others, out of which I might extract the like examples; but it was proper to limit myſelf to a certain number, and thoſe above fell in my way. They are all extraordinary; but then they are all different, there being no reſemblance between any of them, each forming a peculiar character that diſtinguiſhes him; and perhaps they may not be without ſome faults.

What is moſt diſtinguiſhable in M. Flechier, is a purity of diction, elegance of ſtyle, rich and florid expreſſions, beautiful thoughts, a prudent vivacity of imagination; and, what is conſequential of it, a wonderful art in painting objects, and making them, as it were, ſenſible and obvious.

But then, I think a kind of monotony and uniformity run through all his writings: he has every where almoſt the ſame turns, the ſame figures, the ſame method. The antitheſis engroſſes almoſt all his thoughts, and often enervates, out of deſign to adorn them. When that figure is ſparingly uſed, and properly applied, it has a beautiful effect. Thus it happily concludes the magnificent elogium of Lewis XIV. ſpoke by M. Flechier. [q] *By authority, always a king; by tenderneſs, always a father.* When it turns on a play of words, it is not ſo valuable: [r] *Happy he, who did not go in purſuit of riches! more happy he, who refuſed them when they went to him!* This figure may often become tedious, though it be ever ſo juſt, if it be too often repeated. [s] *Who does not know, ſhe was admired in an age when others are not known? How great was her wiſdom, at a time when others have hardly the uſe*

[q] M. le Tellier's funeral oration.

[r] M. de Lamoignon's funeral oration.

[s] Mad. de Montauſier's funeral oration.

of

of reaſon! And how able was ſhe to give advice, when others are ſcarce capable of receiving it!

M. Boſſuet writes in a quite different manner. He did not amuſe himſelf with the ſuperficial ornaments of oratory; and even ſometimes neglected the too ſlaviſh rules of the purity of diction, aiming at the grand, the ſublime, and pathetic. It is true indeed, he is leſs uniform and equal, which is the characteriſtic of the ſublime ſtyle: but, on the other hand, he raiſes, raviſhes, and tranſports. The ſtrongeſt and moſt lively figures are common, and, as it were, natural to him.

"[*t*] O admirable mother, wife, and queen! and "worthy of better fortune, were the fortunes of this "world of any value! But———you muſt ſubmit "to your fate.

"She ſaw with aſtoniſhment, when her hour was "come, that God was going to take the king her ſon, "as it were by the hand, to conduct him to his "throne. She ſubmitted more than ever to that ſo-"vereign hand, which from the higheſt heavens holds "the reins of all empires; and, deſpiſing the thrones "that may be uſurped, ſhe fixed all her affection on "that kingdom, where there is no fear of rivals [*u*], "and where competitors view one another without "jealouſy."

He draws the portrait of Cromwell, as follows. "A "man aroſe of an incredible depth of underſtanding; "a refined hypocrite, as well as an able politician; "capable of undertaking and concealing all things; "equally active and indefatigable in peace and war; "who never left any thing to fortune, which he "could force from her by counſel or forecaſt; but, "at the ſame time, ſo vigilant and ready, that he "never loſt any opportunity ſhe put in his way. In "a word, one of thoſe reſtleſs and audacious ſpirits, "that ſeem born to alter the courſe of the world."

[*t*] The queen of England's funeral oration.

[*u*] Plus amant illud regnum, in quo non timent habere conſortes. S. Auſtin.

In

In another place, he describes the manner in which the princess Henrietta Anne of England was almost miraculously delivered out of the hands of the rebels.

" [x] In spite of the storms of the ocean, and the " more violent commotions of the earth, God taking " her on his wings, as the eagle does her young ones, " carries her into that kingdom; places her in the " bosom of the queen her mother, or rather in the " bosom of the catholic church.

" [y] What shall I say more? Hear all in one word; " daughter, wife, mother, mistress, queen, such as " our wishes would have formed her; but, what is " more than all, a Christian queen: she performed " every duty without presumption; and was not only " humble amidst all her greatness, but amidst the " whole circle of virtue.

" Sword of the Lord, what a blow hast thou now " struck! the whole earth is astonished at it."

He sometimes employs antitheses, but they are sublime in his orations. " [z] Notwithstanding the ill " success of his arms (meaning king Charles I.) and " though his enemies were able to conquer him, yet " they were not able to force him to base submissions; " and as he never refused any thing that was reason- " able while a conqueror, so he always rejected what- " ever was weak and unjust while a prisoner."

M. Mascaron has something of the character of the two authors above-mentioned, but does not resemble them in every respect. He is at the same time very elegant and great; but, in my opinion, less florid than the one, and less sublime than the other. Art does not appear with so much ostentation in him as in the former, which is a great art; and perhaps his genius was not so fruitful and daring as that of the latter.

" [a] Heathen Rome would have raised statues to " him under the Cæsars; and Christian Rome finds

[x] The dutchess of Orleans's funeral oration.

[y] Funeral oration of Maria Teresa of Austria.

[z] The queen of England's funeral oration.

[a] M. Turenne's funeral oration.

" him

" him worthy of admiration under the pontiffs of the " religion of Jeſus.

" M. Turenne, when conqueror of the enemies of " the ſtate, never created ſo univerſal and ſenſible a " joy to France, as M. Turenne conquered by truth, " and ſubject to the yoke of the faith.

" Angels of the higheſt order in the hierarchy, " ſpirits appointed by Providence to guard this great " ſoul, tell us, how vaſt was the joy of the church of " heaven at the converſion of this prince; and with " what rejoicings the firſt perfumes of the prayers of " this new catholic were received; when you wafted " them to the foot of the altar of the Lamb reigning " in glory, from the foot of the altar of the Lamb " ſacrificed.

" No man was ever better qualified to exhibit great " and noble objects to the world; but no man ever " ſolicited leſs the applauſes of the ſpectators.

" But though there was nothing harſh in his beha- " viour on theſe occaſions; yet ſuch was his modeſty, " that his countenance diſcovered he thought himſelf " unworthy of praiſe.

" In his diſcourſe he was as free from the pomp of " modeſty, as from that of pride.

" What cannot a great maſter effect, when he is to " form a ſublime genius? No ſooner had M. Turenne " given his firſt counſels, but he found there was no " occaſion for more; being prevented by the clear " underſtanding, penetration, the happy and ſage im- " petuoſity of this great monarch's [*b*] courage. In " like manner as we ſee the thunder (formed almoſt " in an inſtant within a cloud) lighten, break out, " ſtrike and bear down every thing; ſo the firſt fires " of military ardour are ſcarce lighted in the king's " heart, but they ſparkle, break out, and ſtrike with " terror univerſally."

The author of the *Common-Place* upon the functions of the Lieutenant de Police, has a character very different from the three others. The little ſpecimen I

[*b*] Lewis XIV.

have

have given of it is exquiſite, and muſt appear the more beautiful, becauſe its beauties are leſs affected, though the ſubject was very ſuſceptible of thoſe bright and florid turns: but he choſe rather to expreſs his thoughts in a juſt and ſolid manner.

The academic elogiums compoſed by the ſame author, being of that kind of eloquence which the Latins call *genus tenue & ſubtile*, its ſtyle is, as it ſhould be, more ſimple; but that ſimplicity is attended with a great deal of wit, as will appear from ſome ſelect paſſages I ſhall now cite: theſe will ſhew, that "Every thing he ſays is his own;" to uſe the ſame terms this author does in ſpeaking of one of his brother academicians; to which I would willingly ſubjoin, "and "his manner of expreſſing it."

We there find ſome images copied from nature; and very ſimple, but at the ſame time very lively deſcriptions.

"M. Dodart, ſays he, in the elogium of that illuſ-"trious member of the royal academy, was naturally "grave and ſerious; and the Chriſtian attention with "which he always watched over himſelf, was not of "a caſt to make him change that diſpoſition. But "this ſerioufneſs, ſo far from being gloomy or auſtere, "ſufficiently diſcovered a fund of that prudent and "laſting joy, which reſults from the moſt refined "reaſon and tranquillity of conſcience. This diſpo-"ſition is not productive of ſtarts of gaiety, but of an "even ſweetneſs of temper, which may however be-"come gaiety, for ſome moments, by a kind of ſur-"priſe. And all this united, imparts that air of dig-"nity which belongs only to virtue, and which emi-"nence and ſtation cannot give. M. de Vauban "deſpiſed that ſuperficial politeneſs which pleaſes the "generality of people, and under which a great deal "of barbarity is often concealed; but his goodneſs, "humanity, and liberality, formed another kind of "politeneſs more ſeldom met with, it being entirely "that of the heart. It became ſuch an aſſemblage of "virtues to neglect exterior forms, which were indeed

"natural

" natural to him, but which vice can assume with " too much facility.

" It is allowed, that Cicero has served as a model " for dialogue, and for this method of treating phi- " losophy (he means the philosophy of M. du Ha- " mel;) but he is likewise distinguished by the purity " and correctness of his Latin; and, what is still more " important, by the great variety of ingenious and " delicate expressions, with which his works are in- " terwoven. These are philosophical reasonings, which " have happily lost their natural, at least their usual " jejuneness, by passing through a florid imagination; " and yet without taking any more from it, than a " just proportion of beauty. Whatever is to be adorn- " ed only to a certain degree, it is always the most " difficult to adorn.

" Father Malebranche's *Enquiry after Truth* is distin- " guished on account of the great art with which it " sets abstracted truths in their true light, joins them " together, and adds new strength to them from their " union. The diction is not only pure and correct, " but has all the dignity requisite to the subjects, and " all the graces they could admit. Not that he took " any pains to cultivate the talents of the imagina- " tion: on the contrary, he always undervalued them. " But his own was naturally very noble and lively, " and laboured for an ungrateful possessor, in spite " of himself; and adorned reason whilst she kept " concealed.

" Botany is not an idle sedentary science, that may " be attained in the calm repose of a study. It re- " quires us to ramble over mountains and forests, " climb steep rocks, and expose ourselves upon the " brink of precipices. The only books that can in- " struct us effectually in this science, have been dis- " persed at random over the whole surface of the " earth; and we must resolve to undergo the fatigue " and danger of enquiring after and collecting them. " [c] His predominant inclination made him surmount

[c] M. Tournefort.

" all

" all things. Thoſe frightful and inacceſſible rocks, " with which he was ſurrounded on all ſides, in the " Pyrenees, were transformed, with reſpect to him, " into a magnificent library, where he had the plea- " ſure to find whatever his curioſity required, and " where he ſpent many delightful days."

The author of the elogiums has the art of aptly applying certain paſſages from hiſtory and antiquity, which are very proper to inſtruct youth in the ſerious and prudent uſe to be made of them in Compoſition.

" M. Parent was charged with writing obſcurely; " for we are frank, and follow, in ſome meaſure, a " law made anciently in Egypt; by which the actions " and characters of the dead were examined before " judges, in order to determine what was due to their " memory.

" A certain king of Armenia aſked Nero for an " extraordinary player, fit for all parts; that he might " have, ſaid he, a whole company in him alone. So " M. de la Hire might have been ſaid to have poſſeſſed " in himſelf only, a whole academy of ſciences."

In ſpeaking of M. Leibnitz, who had acquired almoſt the whole circle of ſciences; " We are, ſays he, " obliged to divide him in this place; and, philoſo- " phically ſpeaking, to reſolve him into his conſtitu- " ent parts. Of many Hercules's the ancients made " but one; and of M. Leibnitz alone we ſhall make " many learned men.

" [*d*] He went into Auvergne, Languedoc, Pro- " vence, on the Alps, and the Pyrenees; and did " not return till he had got together numerous colo- " nies of plants, deſigned for replanting this deſert, " that is, the royal garden; which was ſo unfurniſh- " ed with plants, that it was in a manner no longer " a garden."

If we were allowed to ſearch for imperfections among ſo many beauties, we might perhaps ſuſpect one to be a certain turn of thought, ſomething too uniform (though very much diverſified,) which ter-

[*d*] M. Fagon.

minates the greateſt part of the articles by a ſhort and lively turn in a ſententious way, and ſeems formed to ſeize the concluſion of the period, as a poſt which belongs to itſelf, excluſively of all others.

What exalts the underſtanding ſhould likewiſe exalt the ſoul.

The ſame piety that made him worthy of entering the church, kept him out of it.

The ſame cauſe that kept him out, made him worthy of it.

The more the eyes have ſeen, the more reaſon itſelf ſees.

That which he believed, he ſaw: whereas others ſee ere they believe, &c.

I ſhould be afraid, leſt a model of ſuch authority might, one day or other, make eloquence degenerate into thoſe touches, called [*e*] *ſtimuli quidam & ſubiti ictus ſententiarum*, by Seneca; which, in the opinion of the ſame author, ſeem, by their ſtudied affectation, to beg applauſe; and which was unknown to the judicious ancients. [*f*] *Apud antiquos nondum captabatur plauſibilis oratio.*

We muſt, however, not reject them entirely; for they may give great grace, and even ſtrength, to diſcourſe, as we often find in the author in queſtion, as I ſhall take notice elſewhere. But there is reaſon to fear the abuſe of this permiſſion; which obliges me to animadvert often and ſtrenuouſly upon it.

CHAP. III.

Of the READING *and* EXPLAINING *of* AUTHORS.

I HAVE already obſerved, in treating of the various duties of a profeſſor of Rhetoric, with regard to eloquence, that this part was one of the moſt eſſential; and may, in one ſenſe, be ſaid to include all the reſt. 'Tis, indeed, in the explanation of authors, that the maſter applies the precepts, and teaches youth to make uſe of them in compoſing.

[*e*] Epiſt. 100. [*f*] Epiſt. 59.

The

The rules which relate to the explaining of authors, are, no doubt, neceſſary in a certain degree to all the claſſes; but they belong to that of Rhetoric more particularly, becauſe the judgment of youth is then more mature, and conſequently more capable of improving from thoſe rules: till then maſters are principally intent upon teaching them the rules and principles of grammar, and to make them obſerve the correctneſs, purity, and elegance of language. [g] But the proper duty of a rhetorician is to ſhew them the diſpoſition of an oration, and the beauties, and even faults, which may occur in it.

"[b] He obſerves to them, in what manner the "exordium conciliates the favour and good-will of "the auditors; points out the perſpicuity and brevity, "the air of ſincerity, the deſign which may ſometimes "be concealed, and the artifice of a narration; for "the ſecret of this art is ſcarce known, except to ſuch "as profeſs it: afterwards he ſhews the order and "exactneſs of the diviſion; how the orator finds out, "by the force of genius, a great number of methods "and arguments, which he crouds upon each other; "now he is more vehement and ſublime; then ſoft "and inſinuating; with what force and violence he "animates his invectives; what wit and beauty ap-"pear in his raillery; in fine, how he moves the "paſſions, wins the hearts of his hearers, and actu-"ates them as he thinks fit: from hence proceeding "to elocution, he makes them obſerve the proprie-

[g] Demonſtrare virtutes, vel, ſi quando ita incidat, vitia, id profeſſionis ejus atque promiſſi, qui ſe magiſtrum eloquentiæ pollicetur, maxime proprium eſt. Quintil. l. 5. c. 2.

[b] Quæ in procœmio conciliandi judicis ratio: quæ narrandi lux, brevitas, fides; quod aliquando conſilium, & quam occulto calliditas (namque ea ſola in hoc ars eſt, quæ intelligi niſi ab artifice non poſſit:) quanta deinceps in dividendo prudentia: quam ſubtilis & crebra argumentatio; quibus viribus inſpiret, qua jucunditate permulceat; quanta in maledictis aſperitas, in jocis urbanitas, ut denique dominetur in affectibus, atque in pectora irrumpat, animumque judicum ſimilem iis quæ dicit efficiat. Tum in ratione eloquendi, quod verbum proprium, ornatum, ſublime; ubi amplificatio laudanda; quæ virtus ei contraria; quid ſpecioſè tranſlatum; quæ figura verborum: quæ lenis & quadrata, virilis tamen compoſitio. Quint. l. 2. c. 5.

" ty, the elegance and nobleneſs of expreſſions; on " what occaſion amplification is laudable; and what " its oppoſite virtue is; the beauty of the metaphors, " and other figures; what a flowing and harmoni- " ous, and at the ſame time a manly and nervous, " ſtyle is."

This paſſage of Quintilian may be conſidered as an excellent epitome of the precepts of Rhetoric, and of the duties of maſters in explaining authors. What I ſhall ſay hereafter will ſerve only to illuſtrate and ſet it in a clearer light.

I ſhall begin with giving an idea of the three kinds or characters of eloquence, and here ſettle ſome general rules of Rhetoric, which appear to me beſt adapted to form the taſte; and this is properly the end I propoſe in this work. I ſhall afterwards proceed to the chief obſervations, which, I think, ſhould be made in reading authors; and conclude this treatiſe with ſome reflections on the eloquence of the bar, the pulpit, and that of the holy ſcripture.

But I muſt firſt premiſe, that authors ſhould not be read ſuperficially, or in a hurry, if we propoſe to improve by them. [*i*] We ſhould often review the ſame paſſages, eſpecially the moſt beautiful; read them again with attention, compare them with one another, by thoroughly examining their ſenſe and beauties: and make them ſo familiar to us, as to have them almoſt by heart. The ſureſt way of improving by this ſtudy of authors, which is to be conſidered as the food of the underſtanding, is to digeſt it at leiſure, and thereby convert it, as it were, into the ſubſtance of one's own thoughts.

To obtain that end, [*k*] we muſt not value ourſelves upon reading a great number of authors, but ſuch

[*i*] Optimus quiſque legendus eſt, ſed diligenter, ac pene ad ſcribendi ſolicitudinem . . . . Repetamus autem, & tractemus: & ut cibos manſos ac prope liquefactos dimittimus, quo facilius digerantur; ita lectio non cruda, ſed multa iteratione mollita, & velut confecta, memoriæ imitationique tradatur. Quint. l. 10. c. 1.

[*k*] Tu memineris ſui cujuſque generis auctores diligenter eligere. Aiunt enim multùm legendum eſſe, non multa. Plin. epiſt. 9. l. 7.

only

only as are of moſt value. We may ſay of too great reading, what [*l*] Seneca obſerves of a prodigious library, that inſtead of enriching and forming the mind, it often only diſorders and confounds it. It is much better to fix upon a ſmall number of choice authors, and to ſtudy theſe thoroughly, than to amuſe ourſelves ſuperficially, and hurry over a multitude of books.

SECTION I.

Of the three different kinds or characters of Eloquence.

[*m*] As there are three principal qualifications requiſite in an orator, to inſtruct, to pleaſe, and move the paſſions; ſo there are three kinds of eloquence, which produce theſe effects, generally called the ſimple, the ſublime, and the mixed.

[*n*] The firſt is more particularly adapted to narration and proof. Its principal character conſiſts in perſpicuity, ſimplicity and exactneſs. It is not an enemy to ornaments; but then it admits of none except ſuch as are plain and ſimple, rejecting thoſe which argue affectation and varniſh. 'Tis not a lively ſhining

[*l*] Quo mihi innumerabiles libros & bibliothecas? . . . Onerat diſcentem turba, non inſtruit: multoque ſatius eſt paucis te auctoribus tradere, quam errare per multos. Sen. de tranq. an. c. 9.

[*m*] Erit eloquens is qui ita dicet, ut probet, ut delectet, ut flectat. Probare, neceſſitatis eſt; delectare, ſuavitatis; flectere, victoriæ . . . ſed quot officia oratoris, tot ſunt genera dicendi: ſubtile, in probando; modicum, in delectando: vehemens, in flectendo. Orat. n. 69.

[*n*] Illo ſubtili præcipue ratio narrandi probandique conſiſtet. Quint. l. 12. c. 10.

Ut mulieres eſſe dicuntur nonnullæ inornatæ, quas idipſum deceat; ſic hæc ſubtilis oratio etiam incompta delectat. Fit enim quiddam in utroque, quo ſit venuſtius, ſed non ut appareat. Tum removebitur omnis inſignis ornatus, quaſi margaritarum: nec calamiſtri quidem adhibebuntur. Fucati vero medicamenta candoris & ruboris omnia repellentur: elegantia modò & munditia remanebit. Sermo purus & Latinus: dilucide pleneque dicetur. Orat. n. 78, 79.

Verecundus erit uſus oratoriæ quaſi ſupellectilis. n. 80.

Figuras adhibet quidem hæc ſubtilis, ſed paulo parcius. Nam ſic ut in epularum apparatu à magnificentia recedens, non ſe parcum ſolum, ſed etiam elegantem videri volet; eliget quibus utatur. . . . . Aberunt quæſitæ venuſtates, ne elaborata concinnitas, & quoddam aucupium delectationis manifeſte deprehenſum appareat. Ib. n. 84.

beauty that enhances its merit, but a ſoft, a modeſt grace, ſometimes attended with an air of negligence, which ſtill exalts its value. Simplicity of thought, purity of diction, with an inexpreſſible elegance, which affects more ſenſibly than it ſeems to do, are its ſole ornaments. We do not find it in any of thoſe elaborate figures, which too plainly diſcover art; and ſeem to proclaim the orator's endeavour to pleaſe. In a word, the ſame obſervation may be made on this ſpecies of writing, as on thoſe ſimple, but elegant entertainments, where all the diſhes are of an exquiſite taſte, but nothing admitted that is either too much forced, or too poignant, in ſauces, ſeaſoning, and preparation.

[o] There is another ſpecies of writing quite different from the former; great, rich, grave, and noble; 'tis called the ſublime; it employs whatever in eloquence is moſt elevated, has the greateſt force, and is moſt capable of moving the affections; ſuch as noble thoughts, rich expreſſions, bold figures, and lively paſſions. It is this ſort of eloquence that governed all things in old Athens and Rome, and determined abſolutely in the public councils and meaſures. It is this that tranſports and ſeizes admiration and applauſe. It is this that thunders and lightens, and, [p] like a rapid ſtream, carries away, and bears down all before it.

In fine, there is a third [q] ſpecies of eloquence, which ſeems to be placed, as it were, between the other

[o] Tertius eſt ille amplus, copioſus, gravis, ornatus: in quo profecto vis maxima eſt. Hic eſt enim, cujus ornatum dicendi & copiam admiratæ gentes eloquentiam in civitatibus plurimum valere paſſæ ſunt, ſed hanc eloquentiam quæ curſu magno ſonituque ferretur, quam ſuſpicerent omnes; quam admirarentur; quam ſe aſſequi poſſe diffiderent. Hujus eloquentiæ eſt tractare animos; hujus omni modo permovere. Orat. n. 97.

Nam & grandiloqui, ut ita dicam, fuerunt, cum ampla & ſententiarum gravitate, & majeſtate verborum; vehementes, varii, copioſi, graves, ad permovendos & convertendos animos inſtructi & parati. Orat. n. 20.

[p] At ille qui ſaxa devolvat, & pontem indignetur, & ripas ſibi faciat, multus & torrens judicem vel nitantem contra feret, cogetque ire qua rapit. Quintil. l. 12. c. 10.

[q] Eſt quidam interjectus intermedius, & quaſi temperatus, nec acumine poſteriorum, nec fulmine utens

other two; having neither the plainneſs and ſimplicity of the firſt, nor the force and energy of the ſecond: it comes near them, but without reſembling them; and participates, or, to ſpeak more properly, is equally diſtant from both. It has more force and copiouſneſs than the firſt, but is leſs ſublime than the ſecond: it admits of all the embelliſhments of art, the beauty of figures, the ſplendor of metaphors, the luſtre of thoughts, the grace of digreſſions, and the harmony of numbers and cadence. It nevertheleſs flows gently, like a beautiful river, whoſe water is clear and pure, and is overſhaded on each ſide with verdant foreſts.

ARTICLE THE FIRST.

Of the Simple Kind.

I. OF theſe three kinds of writing, the [*r*] firſt, which is the Simple, is not the eaſieſt, tho' it ſeems to be ſo. As its ſtyle is very natural, and does not deviate much from common diſcourſe, we imagine no great ability or genius are required to ſucceed in it; and when we read or hear a diſcourſe in this kind, thoſe who have the leaſt notion of eloquence, think themſelves capable of imitating it.

utens ſuperiorum; vicinus amborum, in neutro excellens; utriuſque particeps, vel utriuſque, ſi verum quærimus, potius expers. Iſque uno tenore, ut aiunt, in dicendo fluit, nihil afferens præter facilitatem & æqualitatem. Orat. n. 21.

Uberius eſt aliquantoque robuſtius quam hoc humile, ſummiſſius autem quam illud ampliſſimum... Huic omnia dicendi ornamenta conveniunt, plurimumque eſt in hac orationis forma ſuavitatis. Ibid. n. 92.

Medius hic modus & tranſlationibus crebrior, & figuris erit jucundior; egreſſionibus amœnus, compoſitione aptus, ſententiis dulcis: lenior tamen, ut amnis lucidus quidam, & virentibus utrinque ſylvis inumbratus. Quint. l. 12. c. 10.

[*r*] Summiſſus eſt & humilis, conſuetudinem imitans, ab indiſertis re plus quam opinione differens. Itaque eum qui audiunt, quamvis ipſi infantes ſint, tamen illo modo confidunt ſe poſſe dicere. Nam orationis ſubtilitas, imitabilis quidem illa videtur eſſe exiſtimanti; ſed nihil eſt experienti minus. Orat. n. 76.

They think ſo indeed, but are miſtaken; and to [s] convince them, let them only make a trial of it; for after much pains, they will be obliged to own they could not attain it [t]. Thoſe who have any taſte of true eloquence, and are the beſt ſkilled in it, own there is nothing ſo difficult as to ſpeak with weight and propriety, and at the ſame time in ſo plain and natural a manner, that every man flatters himſelf he could do as much.

II. Cicero, in his firſt book *de Oratore*, obſerves, [u] that what excels moſt in other arts, is fartheſt from the underſtanding and capacity of the common people; and, on the contrary, that it is a great fault in eloquence, to vary from the common way of ſpeaking. He does not however pretend to inſinuate by this, that the ſtyle of the orator muſt be like that of the populace, or the language of common converſation; but what he requires, is that the orator ſhould carefully avoid thoſe expreſſions, and turns and thoughts which might render an oration obſcure and unintelligible, by too affected an elegance, or too much ſublimity. Since he has no other view but to be underſtood, it is certain that the greateſt error he can fall into, is to ſpeak unintelligibly. What therefore diſtinguiſhes his ſtyle, from that of converſation, is not, properly ſpeaking, the difference of words or terms [x]; for they are very near the ſame on both ſides, and derived from the ſame ſource, both for common ſpeech, and the moſt pompous oration; but the

[s] Ut ſibi quivis ſperet idem, ſudet multum, fruſtraque laboret auſus idem. Horat.

[t] Rem indicare, ſermonis quotidiani, & in quemcunque etiam indoctiorum cadentis eſſe exiſtimant: cum interim, quod tanquam facile contemnunt, neſcias præſtare minus velint, an poſſint. Neque enim aliud in eloquentia cuncta experti difficilius reperient, quam id quod ſe dicturos fuiſſe omnes putant; poſtquam audierunt. Quint. l. 4. c. 2.

[u] In cæteris artibus id maxime excellit, quod longiſſime ſit ab imperitorum intelligentia ſenſuque diſjunctum: in dicendo autem vitium vel maximum eſt, à vulgari genere orationis atque à conſuetudine communis ſenſus abhorrere. Lib. 1. de Orat. n. 12.

[x] Non ſunt alia ſermonis, alia contentionis verba; neque ex alio genere ad uſum quotidianum, alio ad ſcenam pompamque ſumuntur: ſed ea nos cum jacentia ſuſtulimus è medio, ſicut molliſſimam ceram ad noſtrum arbitrium formamus & fingimus. Lib. 3. de Orat. n. 177.

orator

orator knows how, by his uſe and diſpoſition of them, to raiſe them, as it were, above every thing common, and give them a peculiar grace and elegance, which at the ſame time is ſo natural, that every one would think he could ſpeak in the ſame manner.

III. Quintilian makes a very judicious remark on the topic before us, in explaining a ſeeming contradiction between two paſſages in Cicero. "Tully [y], "ſays he, has ſomewhere writ, that perfection con- "ſiſts in ſaying ſuch things as we imagine every one "might eaſily ſay; in attempting which however, "more difficulty is found than was expected. And "he ſays in another place, that he did not ſtudy to "ſpeak, as every one imagined he could do, but as- "none could conceive poſſible; in which he ſeems "to contradict himſelf. But both theſe are very juſt; "for the only difference is in the ſubject treated. And "indeed, this ſimplicity, and negligent air of a na- "tural ſtyle, where nothing is affected, is extremely "well adapted to ſmall cauſes or affairs; as the mar- "vellous ſtyle is to grand and important ones. Ci- "cero excels in both; of which one, in the opinion "of the ignorant, is eaſily attained; but neither of "them is ſo, in the judgment of the learned." We ſee by this, that the plain ſtyle is to be uſed, when we ſpeak of ſimple and common things; and that it is particularly adapted to narratives or relations, and to thoſe parts of a diſcourſe wherein the orator's only view is to inſtruct his auditors, or to inſinuate himſelf gradually into their affections.

IV. [z] From thence proceeded the care of the ancients to conceal art, which indeed ceaſes to be ſo when

[y] Cicero quodam loco ſcribit id eſſe optimum, quod cum te facile crediderîs conſequi imitatione, non poſſis. Alio vero, non ſe id egiſſe, ut ita diceret quomodo ſe quilibet poſſe confideret, ſed quomodo nemo. Quod poteſt pugnare inter ſe videri. Verum utrumque, ac merito, laudatur. Cauſa enim modoque diſtat: quia ſimplicitas illa, velut ſecuritas inaffectatæ orationis, mire tenues cauſas decet; majoribus illud admirabile dicendi genus magis convenit. In utroque eminet Cicero: ex quibus alterum imperiti ſe poſſe conſequi credent, neutrum qui intelligunt. Qu. l. 11. c. 1.

[z] Inde illa veterum circa occultandam eloquentiam ſimulatio, multum

when perceived; widely different from the oſtentation and parade of thoſe writers, whoſe aim is to diſplay their wit. [a] From thence reſulted a certain kind of negligence, no way offenſive or diſagreeable, becauſe it intimates, that the orator is more intent upon things than words. [b] In a word, thence reſulted that air of modeſty and reſerve, which the ancients generally took care to diſcover in the exordium and narration, in their ſtyle, expreſſion, thoughts, and even in the tone of their voice and their action. The orator has not yet attained the favourable opinion of his hearers. We examine him carefully. Every thing then that ſavours of art is ſuſpected by the auditors, and creates a diffidence, by making them apprehenſive, that there is a deſign to enſnare them. They are afterwards leſs upon their guard, and give more liberty.

[c] Cicero obſerves, that Demoſthenes followed this rule, in his beautiful oration for Cteſiphon, where he ſpeaks at firſt with a ſoft and modeſt tone, and does not proceed to the quick and vehement ſtyle which is afterwards predominant, till he had inſinuated himſelf by degrees into the opinion of the auditors, and made himſelf maſter of them: he would have us, for that reaſon, be a little timorous in the beginning, and [d] extols this character of modeſty and reſervedneſs in Craſſus, which, far from being injurious to his diſ-

tum ab hac temporum noſtrorum jactatione diverſa. Quintil. l. 4. c. 1.

[a] Habet iſte ſtilus quiddam quod indicet non ingratam negligentiam, de re hominis magis quam de verbis laborantis. Orat. n. 77.

[b] Frequentiſſimè proœmium decebit, & ſententiarum, & compoſitionis, & vultûs modeſtia. . . Diligenter, ne ſuſpecti ſimus in ulla parte, vitandum: propter quod minime oſtentari debet in principiis cura, quia videtur ars omnis dicentis contra judicem adhiberi. . . Nondum recepti ſumus, & cuſtodit nos recens audientium attentio. Magis conciliatis animis; & jam calentibus; hæc libertas feretur. Quintil. l. 4. c. 1.

[c] Demoſthenes in illa pro Cteſiphonte oratione longe optima, ſummiſſus à principio; deinde, cum de legibus diſputat, preſſius; poſt ſenſim incedens, judices ut vidit ardentes, in reliquis exultavit audacius. Orat. n. 26.

Principia verecunda, non elatis intenſa verbis. Ibid. n. 124.

[d] Fuit mirificus quidam in Craſſo pudor, qui tamen non modò non obeſſet ejus orationi, ſed etiam probitatis commendatione prodeſſet. 1. de Orat. n. 122.

courſe,

courſe made the orator himſelf more amiable and eſtimable, by the advantageous idea it gave of his perſon.

Homer and Virgil, whoſe poetry is ſo noble and ſublime, begin their poems in the moſt plain and ſimple manner; far unlike that line, which Horace juſtly cenſures in a cotemporary bard,

Fortunam Priami cantabo, & nobile bellum.

The glorious war, and Priam's fate I'll ſing.

[*e*] It is indeed ridiculous to cry out with ſo loud a voice, and promiſe ſuch mighty things in the very firſt verſe. The exordium ought generally to be plain and unaffected. [*f*] This fire, this ſudden ſplendor, often turns into ſmoke; whereas a ſtyle at firſt ſight more ſimple and leſs glittering, gives extreme pleaſure, when followed by exalted brightneſs.

This rule, that the exordium muſt be ſimple and modeſt, is not general, either for proſe or poetry. There are ſome harangues whoſe ſubjects allow and even require the orator to begin in a noble and grand manner; and the moſt ſublime exordium ſuits the ode perfectly, though it might be very ſhocking in other poems. M. de la Mothe aſſigns a very good reaſon for this difference, with regard to poeſy, in the preface to his odes. "The reaſon is, ſays he, that an epic "poem being a work of great length, it would be "dangerous to begin in ſuch a ſtrain, as it would be "difficult to ſupport or continue; whereas the ode "being comprehended within narrow limits, we can "run no riſk, though we warm the reader in the be-"ginning; for he will have no time to cool by the "length of the piece. In like manner, a man who is "to run a long race, ſhould be very ſparing of him-"ſelf at firſt, leſt he ſhould waſte his ſtrength too "ſoon; and, on the contrary, he who had not far "to go, might increaſe his natural ſwiftneſs by his "firſt effort, and thereby finiſh his courſe with the "more rapidity."

[*e*] Quid dignum tanto feret hic promiſſor hiatu? Horat. de Art. Poet.

[*f*] Non fumum ex fulgore, ſed ex fumo dare lucem cogitat. Ib.

V. Youth

V. Youth cannot be made too ſenſible of the character of ſimplicity, which runs through the writings of the ancients. We muſt accuſtom them to ſtudy nature in all things; and often repeat to them, that the beſt eloquence is that which is the moſt natural, and leaſt far-fetched. That whereof we are now treating conſiſts in a certain ſimplicity, and an elegance which is extremely pleaſing, for no other reaſon, but its not ſtudying to pleaſe. The Grecians gave it a very expreſſive and ſignificant [g] name ἀφέλεια. Ἀφελὴς intimates a plain kind of life, frugal, modeſt and decent; devoid of luxury or pomp; in want of nothing, and at the ſame time that has nothing ſuperfluous; and is pretty near what Horace calls *ſimplex munditiis*, an elegant ſimplicity.

VI. The relation of Canius's adventure is of this kind; it is in the third book of Tully's Offices; the whole of which I ſhall here repeat with the tranſlation.

[h] *C. Canius, eques Romanus, nec infacetus, & ſatis literatus, cum ſe Syracuſas, otiandi, ut ipſe dicere ſolebat, non negotiandi cauſa, contuliſſet; dictitabat ſe hortulos aliquos velle emere, quo invitare amicos, & ubi ſe oblectare ſine interpellatoribus poſſet.* How elegant are theſe words, *nec infacetus & ſatis literatus!* The French verſion of Mr. du Bois gives the ſenſe very well; but it is not ſo conciſe nor lively. There is a beauty in this kind of play of words, *otiandi*, *negotiandi*, and in the diminutives, *dictitabat*, *hortulos*, which can never be tranſlated into another language.

[i] *Quod cum percrebuiſſet, Pythius ei quidam, qui argentariam faceret Syracuſis, dixit venales quidem ſe hortos non habere, ſed licere uti Canio, ſi vellet, ut ſuis; & ſimul*

[g] Ipſa illa ἀφέλεια ſimplex & in affectatata habet quendam purum, qualis etiam in fœminis amatur, ornatum. Quint. l. 8. c. 3.

[h] When C. Canius, a Roman knight, a facetious and ſenſible man, and of ſome learning, went to Syracuſe, not about buſineſs, but to do nothing, as he uſed to ſay; he gave notice, that he would be glad to purchaſe a country-houſe near the city, where he might divert himſelf ſometimes with his friends, without the importunity of viſitors.

[i] The report of this ſpreading over all the city, a certain banker at Syracuſe, called Pythius, told him,

ſimul ad cænam hominem in hortos invitavit in poſterum diem. Cum ille promiſiſſet, tum Pythius, qui eſſet, ut argentarius, apud omnes ordines gratioſus, piſcatores ad ſe convocavit, & ab his petivit, ut ante ſuos hortulos poſtridie piſcarentur, dixitque quid eos facere vellet. The whole beauty of this paragraph conſiſts in theſe few words: *Pythius, qui eſſet, ut argentarius, apud omnes ordines gratioſus.* It is not ſo well expreſſed in the tranſlation, which does not ſufficiently ſhew, that his money gave him credit among all ranks of people. The words *hominem invitavit*, are much more elegant, than if the word *illum* had been ſubſtituted in their place.

[*k*] *Ad cænam tempore venit Canius. Opipare à Pythio apparatum convivium. Cymbarum ante oculos multitudo. Pro ſe quiſque quod ceperat, afferebat: ante pedes Pythii piſces abjiciebantur.* The conciſe ſtyle, in which the verbs are ſuppreſſed, is very graceful. We ſhould make our youth obſerve, that this is a beauty which can ſeldom be expreſſed in our language. There is, in my opinion, in the words, *arte pedes Pythii piſces abjiciebantur*, a fine image of people, who were in a hurry to throw down a great quantity of fiſh at Pythius's feet. I know not the tranſlator's reaſon for ſubſtituting another thought inſtead of it, which is not in the Latin.

[*l*] *Tum Canius: quæſo, inquit, quid eſt hoc, Pythi? Tantumne piſcium, tantumne cymbarum? Et ille: Quid mirum, inquit? Hoc loco eſt, Syracuſis quidquid eſt piſcium: hic aquatio: hac villa iſti carere non poſſunt.*

him, he had indeed a country-houſe, but not to ſell; that Canius might make uſe of it as his own, and intreated him to dine with him at it next day. Canius promiſing he would, the banker, whoſe occupation made him acceptable to all ſorts of people, ſent for ſome fiſhermen, and deſired them to fiſh before his houſe the day following; giving them ſome other directions proper for his deſign.

[*k*] Canius came at the time appointed. He found a magnificent entertainment, and the ſea covered with fiſhermen's boats, who, one after another, brought Pythius a great quantity of fiſh, as if they had juſt taken them in his preſence.

[*l*] Canius being very much ſurpriſed at the ſight; What, ſays he, to Pythius, is there ſuch a quantity of fiſh, and ſuch a number of fiſhing-boats here every day? Every day, anſwered Pythius. This is the only place about Syracuſe, where there is any fiſh, and where fiſhermen can even get water; and all theſe people cannot ſubſiſt in any other place.

[*m*] *In-*

[*m*] *Inconsus Canius cupiditate, contendit à Pythio, ut venderet. Gravate ille primo. Quid multa? Impetrat: emit homo cupidus & locuples tanti, quanti Pythius voluit, & emit instructos: nomina facit: negotium conficit.* Nothing can be finer than this. But these two words, *homo cupidus & locuples*, are uncommonly elegant. They include the two motives which determined Canius to buy this little house at so high a price; which is, that he had a great inclination to possess it, and was very rich. The translator has not taken the true sense of the first word, *Canius, a man of wealth and pleasure*; which does not express *homo cupidus.*

[*n*] *Invitat Canius postridie familiares suos: venit ipse maturè. Scalmum nullum videt. Quærit ex proximo vicino, num feriæ quædam piscatorum essent, quod eos nullos viderit? Nullæ, quod sciam, inquit ille: sed hic piscari nulli solent. Itaque heri mirabar quid accidisset. Stomachari Canius. Sed quid faceret? Nondum enim Aquilius, collega & familiaris meus, protulerat de dolo malo formulas: in quibus ipsis, cum ex eo quæreretur quid esset dolus malus, respondebat, cum esset aliud simulatum, aliud actum.*

Though we should suppress certain turns, a certain number of ideas and expressions in this narrative, still the foundation will be the same, and none of the necessary circumstances will be omitted; [*o*] but then it

[*m*] Behold Canius enamoured with the house; he presses Pythius to sell it him; Pythius seems very unwilling; is mightily courted; but consents at last. Canius, being a man of wealth and pleasure, buys the house, giving Pythius whatever he asked for it, together with the furniture. The contract is signed; and the affair ended.

[*n*] Canius intreats his friends to come to see him the day following at his new habitation. He repairs thither himself very early in the morning, but sees neither fishermen nor fishing-boats. He asks a neighbour, whether the fishermen were making holiday, seeing none of them there? Not that I know of, replies the neighbour; for there never is any fishing in this place, and I was yesterday surprised to see so many fishing-boats. Upon this, Canius began to fall into a great rage. But what could he do? . . . For my collegue and friend Aquilius had not yet established the laws against deceit and treachery: what is called deceit then, says the same Aquilius, is when we give a man room to expect one thing, and do another.

[*o*] Caret cæteris lenociniis expositio; & nisi commendetur hac venustate, jaceat necesse est. Quint. l. 4. c. 2.

will be diveſted of all its beauty and delicacy, that is, of every thing that adorns narration.

VII. [*p*] I cannot forbear relating in this place, a ſtory which Pliny the naturaliſt has left us, where we may ſee, in a ſingle word, the meaning and energy of that plain and natural embelliſhment of which we are now ſpeaking. A ſlave, who had got out of the ſtate of captivity, having purchaſed a ſmall field, cultivated it with ſo much care, that it became the moſt fertile in the whole country; which drew on him the jealouſy of all his neighbours, who charged him with employing magic and charms, to make his own field ſo ſurpriſingly fruitful, and theirs barren. Upon this, he was cited to appear before the people of Rome. He appeared accordingly, on the day appointed for his trial. Every body knows that the aſſembly of the people was held in the *Forum*, which was the public place of juſtice. [*q*] He brought his daughter with him, who, ſays the hiſtorian from whom this is borrowed, was a ſturdy country wench, very laborious, well fed and clothed. He had brought all his ruſtic inſtruments, which were in a very good condition; ſome very heavy mattocks, a ſtrong plough, and his oxen, which were large and fat. Then, turning to the judges, Theſe, ſays he, are my charms, and the magic I uſe in cultivating my land. I cannot, ſays he, ſet before you my toil, my watchings and my labour by day and night. . . He was unanimouſly acquitted.

There is no perſon but muſt be ſenſibly touched, upon the bare reading of this, with the beauty of that anſwer; *Theſe, O Romans, are my charms!* But in what then does that beauty conſiſt? Is there any extraordinary thought in thoſe few words; any ſhining expreſſion, bold metaphor, or ſublime figure? There is nothing of all this. 'Tis only the natural and ho-

[*p*] Plin. l. 18. c. 6.

[*q*] Inſtrumentum ruſticum omne in forum attulit, & adduxit filiam validam, atque (ut ait Piſo) bene curatam ac veſtitam, ferramenta egregie facta, graves ligones, vomeres ponderoſos, boves ſaturos.

neſt

neſt ſimplicity of the anſwer, drawn from nature itſelf, that pleaſes and charms. If we ſubſtituted the wittieſt and moſt florid phraſes that can be conceived, in the room of thoſe few, plain, and homely words, we ſhould deprive the peaſant's anſwer of all its beauty. Thus, according to the ſame [r] Pliny, Nero, who, from an ill taſte, preferred what was brilliant, to ſimplicity, ſpoiled one of the fineſt ſtatues of Lyſippus, by ordering it to be gilt, becauſe it was made of braſs. But it was afterwards found neceſſary to take off the gilding (it having ſpoiled all the beauty of the artiſt;) and by that means the ſtatue recovered its former value.

ARTICLE THE SECOND.

Of the SUBLIME

THE *Sublime* is that which conſtitutes the grand real eloquence. M. de la Mothe defines it thus, in the diſcourſe prefixed to his odes. *I believe*, ſays he, *the Sublime is nothing but the true and the new, united in a grand idea, and expreſſed with elegance and brevity.* He afterwards aſſigns the reaſon of every branch of this definition. The firſt paſſage is well worth reading, and contains very judicious reflections. I am, however, in doubt whether the laſt part of this definition be entirely juſt; *expreſſed with elegance and brevity.* Are theſe two qualities then ſo eſſential to the *Sublime*, that it cannot ſubſiſt without them? I thought elegance ſo far from being the proper characteriſtic of the Sublime, that it was often the reverſe of it; and, I own, I diſcover nothing of it in the two examples cited by M. de la Mothe: one of them is out of Moſes: *God ſaid, let there be light, and and there was light*; the other from Homer; Great God, give us but day, and then fight againſt us. As to brevity, it is ſometimes neceſſary to the Sublime, when it conſiſts in a ſhort and lively thought, as in the former exam-

[r] Plin. 34. c. 8.

ples;

ples; but in my opinion it does not conſtitute its eſſence [s]. There are a great many paſſages in Demoſthenes and Cicero, which are very extenſive, and much amplified, and yet very ſublime, though no brevity appears in them. I uſe the freedom which M. de la Mothe gives his readers in the place in queſtion, and only point out my doubts, ſubmitting them to his better underſtanding. The excellent treatiſe of Longinus upon this ſubject, would be alone ſufficient to form the taſte of youth. I propoſe little more in this place than to draw ſome reflections from it, which may ſerve as ſo many rules and principles.

Boileau aſſerts, that Longinus does not underſtand by the Sublime, what the orators call the Sublime Style, but that *extraordinary*, that *admirable*, which ſtrikes in diſcourſe, and gives a work that force which raviſhes and tranſports. The Sublime Style, ſays he, always requires grand expreſſions; but the Sublime may be formed in a ſingle thought, a ſingle figure, a ſingle turn of words. Without entering upon an examination of this remark, which admits of ſeveral difficulties, I think it ſufficient to obſerve, that by the Sublime, I here underſtand, as well that which is more amplified and interwoven with the body of the oration, as that which is more conciſe, and conſiſts in lively and moving ſtrokes; becauſe I find, equally in both kinds, a manner of thinking and expreſſion, great and noble, which is the eſſence of the Sublime.

I. The plain ſtyle, of which I treated at firſt, though it be perfect in its kind, and often full of inimitable graces, is proper for inſtructing, proving, and even for pleaſing; but it does not produce any of thoſe great effects, without which Cicero [t] looks upon eloquence as trifling. As theſe plain and natural beauties have nothing of the grand, and as we ſee the orator always ſerene and calm, the equality of ſtyle uſed in that kind of eloquence does not at all warm

[s] Probably it is not that ſpecies of the Sublime which is defined in this place.

[t] Eloquentiam, quæ admirationem non habet, nullam judico. Cic. in Epiſt. ad Brut.

and raiſe the ſoul; whereas [u] the Sublime produces a kind of admiration mixed with aſtoniſhment and ſurpriſe, which is quite different from merely to pleaſe or perſuade. We may ſay, with regard to perſuaſion, that, generally ſpeaking, it has no more power over us than what we are willing to admit; but it is not ſo with the Sublime; it gives the diſcourſe a noble kind of vigour, an invincible force, which raviſhes the ſouls of all who hear it. [x] It tranſports the auditor by that grand and majeſtic tone, by thoſe quick and lively emotions, that force and vehemence, which prevail in it; and leaves him as it were ſtruck down and dazzled with its thunder and lightning.

II. This [y] Quintilian has obſerved on occaſion of a bright and ſublime paſſage in Cicero's defence of Cornelius Balbus, [z] where he introduced a magnificent encomium on Pompey the Great. He was not only interrupted by acclamations, but by extraordinary clapping of hands, which ſeemed no way ſuitable to the dignity of the place: but this would not have happened, ſays our rhetorician, if his ſole view had been to inform the judges; and had expreſſed himſelf merely in a plain and elegant ſtyle. It was, no doubt, the greatneſs, pomp, and ſplendor of his eloquence, that forced from his auditory all thoſe cries and clapping of hands, which were not free or voluntary, nor the conſequence of reflection, but the ſudden effect of tranſport and enthuſiaſm, which in a manner ſuperſeded their reaſon, and did not give them time to conſider what they did, or where they were.

[u] Longin. c. 1.

[x] Cap. 28.

[y] Nec fortibus modò, ſed etiam fulgentibus armis præliatus in cauſa eſt Cicero Cornelii: qui non aſſecutus eſſet docendo judicem tantum, & utiliter demum ac Latinè perſpicueque dicendo, ut Populus Romanus admirationem ſuam non acclamatione tantum, ſed etiam plauſu conſiteretur. Sublimitas profectò, & magnificentia, & nitor, & auctoritas, expreſſit illum fragorem. Nec tam inſolita laus eſſet proſecuta dicentem, ſi uſitata & cæteris ſimilis fuiſſet oratio. Atqui ego illos credo, qui aderant, nec ſenſiſſe quid facerent nec ſponte judicioque plauſiſſe, ſed velut mente captos, & quo eſſent in loco ignaros, erupiſſe in hunc voluntatis affectum. Quint. l. 8. c. 3.

[z] Cicero's oration for Corn. Balbus, n. 9, 16.

III. This

III. This is properly the difference between the effects of the mediate or embelliſhed kind of eloquence, of which we ſhall preſently treat, and the Sublime. [a] The latter moves, agitates, and raiſes the ſoul above itſelf, and inſtantly makes ſuch an impreſſion on the readers or hearers, as is difficult, if not impoſſible, to reſiſt: the remembrance of it continues a long time in our minds, and is not eaſily obliterated; whereas the common or ordinary ſtyle, though full of beauties and elegancies, touches only the ſurface of the ſoul, as it were, and leaves it in its natural ſtate of tranquillity. In a word, the one pleaſes and ſooths, the other raviſhes and tranſports. [b] Thus we don't admire little rivulets, though their waters are clear, tranſparent, and even uſeful to us: but we are actually ſurpriſed, when we view the Danube, the Nile, the Rhine, and above all the ocean.

IV. The Sublime is diſtinguiſhed into ſeveral kinds: it is not always vehement and impetuous. Plato's ſtyle is lofty, though it flows without rapidity and noiſe. [c] Demoſthenes is grand, though cloſe and conciſe; and ſo is Cicero, though diffuſive and copious. We may compare Demoſthenes, on account of his vehemency, rapidity, and force, and the violence with which he ravages and carries away all before him, to a ſtorm, to thunder. As to Cicero, he devours and conſumes, like a great conflagration, whatever comes in his way, with a fire that never goes out, but ſpreads itſelf variouſly in his works, and receives freſh ſtrength as he goes on. To conclude, ſays Longinus, the Sublime of Demoſthenes is undoubtedly much more uſeful and efficacious in ſtrong exaggerations, and violent paſſions, when we muſt aſtoniſh, as it were, the auditors. On the other hand, copiouſneſs is preferable to it, when we would, if I may uſe the figure, diffuſe an agreeable dew over the minds of the people.

[a] Longin. c. 5.
[b] Cap. 29.
[c] Cap. 10.

V. The true Sublime, [*d*] says Longinus, consists in a grand, noble, and magnificent way of thinking; and he consequently supposes the mind of him who writes or speaks, has nothing low or grovelling; but, on the contrary, that it is full of great ideas, generous sentiments, and I know not what noble pride, that appears in all his actions. This elevation of mind and style ought to be the image and effect of greatness of soul. Darius offered Alexander half Asia, with his daughter in marriage. *For my part*, says Parmenio, *if I were Alexander, I would accept these offers: And I*, replies Alexander, *if I were Parmenio.* Could any man but Alexander have made such an answer?

I shall here give some examples of the Sublime, which will much better explain the beauty and characteristics of it than any precepts.

[*e*] Excudent alii spirantia mollius æra. . .
Orabunt causas melius, &c.
Tu regere imperio populos, Romane, memento.
Hæ tibi erunt artes; pacisque imponere morem,
Parcere subjectis, & debellare superbos.

" Let others better mould the running mass
" Of metals, and inform the breathing brass,
" And soften into flesh a marble face:
" Plead better at the bar, &c.
" But Rome, 'tis thine alone, with awful sway
" To rule mankind, and make the world obey.
" To tame the proud, the fetter'd slave to free:
" These are imperial arts, and worthy thee!"

DRYDEN.

[*f*] Et cuncta terrarum subacta,
Præter atrocem animum Catonis.

" I see the world obey;
" All yield, and own great Cæsar's sway,
" Beside the stubborn Cato's haughty soul."

CREECH.

[*d*] Long. cap. 7.
[*e*] Æn. lib. 6. v. 847, &c.
[*f*] Horat. Od. 1. lib. 2.

M. Pe-

M. Peliſſon ſpeaks thus in his elogium on the king: *Here he aboliſhed duelling.—Here he knew how to pardon our faults, to bear with our weakneſſes, and to deſcend from the higheſt point of his glory to the loweſt of our intereſts. He is every thing to his people, a general, legiſlator, judge, maſter, benefactor, father; that is to ſay, truly a king.*

[g] *Every thing was God, God himſelf excepted; and the world, which God had made to ſhew his power, ſeemed now a temple of idols.*

There was about five hundred years to the coming of the Meſſiah. God inveſted the majeſty of his Son with the power of ſilencing the prophets during all that time, in order to keep his people in expectation of him who was to be the accompliſhment of all their oracles.

[h] Que peuvent contre lui (*contre Dieu*) tous les Rois de la terre?
En vain ils s'uniroient pour lui faire la guerre.
Pour diſſiper leur ligue il n'a qu'à ſe montrer.
Il parle, & dans la poudre il les fait tous rentrer.
Au ſeul ſon de ſa voix la mer fuit, le ciel tremble.
Il voit comme un néant tout l'univers enſemble.
Et les foibles mortels, vains jouets du trépas,
Sont tous devant ſes yeux comme s'ils n'étoint pas.

Thus Engliſhed,

" What can all earthly monarchs againſt God?
" Vainly they join to war againſt his might.
" If he but ſhew himſelf, he breaks their leagues.
" He ſpeaks, and inſtantly they fall to duſt.
" The univerſe is nothing in his ſight.
" The ocean flies, earth trembles at his voice,
" And inſect men, pale death's fantaſtic ſport,
" Are all before him, as though they were not."

This other paſſage in the ſame poet is no leſs ſublime, though in one verſe:

[g] Bouſſet hiſt. univ. [h] Rac. Eſth.

Je crains Dieu, cher Abner, & n'ai point d'autre crainte.

Engliſhed,

" Abner, I fear my God, and him alone."

In all theſe places, the Sublime reſults from the nobleneſs and greatneſs of the thought; but it muſt be owned, that what is ſaid of God, obſcures all the reſt: and indeed, it is fit that every thing ſhould diſappear, and be as nothing, before him.

VI. The majeſty of the thought is generally followed by that of the diction, which, in its turn, contributes very much to the ſublimity of the thoughts [*i*]. But we muſt be very careful not to take for ſublime, a ſeeming greatneſs, generally founded on lofty expreſſions, thrown together at a venture; and which, when cloſely examined, are no more than an empty aſſemblage of ſwelling words [*k*], rather to be contemned than admired. Indeed, inflation is as vicious in diſcourſe as in the natural body. It has only a falſe and deceitful outſide, but within it is hollow and empty. . . This fault is not eaſily avoided; for ſince we naturally ſeek after the grand in every thing, and are particularly afraid of being charged with drineſs, or want of force in writing, it happens, I know not how, that moſt people fall into this vice, founded upon this common maxim,

Dans un noble projet on tombe noblement.

" 'Tis great to fall in great attempts."

[*l*] It is a difficult taſk to ſtop where we ought, as Cicero does, who, according to [*m*] Quintilian, never ſoars too high; or as Virgil, who is ſober even in his enthuſiaſm. . . . Thoſe Latin declaimers, whoſe ſentiments are taken notice of by Seneca the father, on occaſion of Alexander's deliberating whether he ſhould carry his conqueſts beyond the ocean, are extravagant.

[*i*] Longin. c. 5.
[*k*] Cap. 2.
[*l*] Le P. Bouhours.
[*m*] Non ſupra modum elatus Tullius. Quint. 10.

Some

Some of these say [*n*], that Alexander should content himself with conquering where the planet of the day is content to shine; [*o*] that it is time for Alexander to cease his conquests, where the world ceases to be, and the sun to give its light [*p*]. Others, that fortune assigned the same limits to his victories, as nature assigned to the world; that Alexander [*q*] is great in comparison of the world, and the world little in comparison of Alexander; [*r*] that there is nothing beyond Alexander, no more than beyond the ocean.

What a certain historian says of Pompey is scarce less extravagant than the passages above cited. *Such*, says he, *was the end of Pompey, after three consulships, and as many triumphs, or rather, after subduing the world; fortune being so inconsistent with herself, with regard to this great man, that the earth, which before did not suffice for his victories, was now wanting to him for a grave* [*s*].

The following passage in Malherbe is still more extravagant; he speaks of St. Peter's repentance.

C'est alors que ses cris en tonnerre s'éclattent.
Ses soupirs se font vents qui les chênes combattent;
Et ses pleurs qui tantôt descendoient mollement,
Ressemblent un torrent qui des hautes montagnes
Ravageant & noiant les voisines campagnes,
Veut que tout l'univers ne soit qu'un ur élément.

Thus Englished,

" Then Peter's moan is like the thunder's voice.
" His sighs are winds, and rend the sturdiest oaks:
" His tears, which silently stole down his cheek,
" Now are like torrents, which from highest mountains

[*n*] Satis sit hactenus vicisse Alexandro, qua mundo lucere satis est.

[*o*] Tempus est Alexandrum cum orbe & cum sole desinere.

[*p*] Eundem fortuna victoriæ tuæ, quem natura, finem facit.

[*q*] Alexander orbi magnus est: Alexandro orbis angustus est.

[*r*] Non magis quicquam ultra Alexandrum novimus, quam ultra oceanum. Suasor. 1.

[*s*] Hic post tres consulatus, & totidem triumphos, domitumque terrarum orbem, vitæ fuit exitus; in tantum in illo viro à se discordante fortuna, ut, cui modo ad victoriam terra defuerat, deesset ad sepulturam. Vell. Pater. lib. 2.

" Ruſhing, drown all the country in their courſe,
" As once again to deluge all the globe."

This excellent poet viſibly departs from himſelf in this place, and ſhews us how eaſy it is for bombaſt to uſurp the place of the Grand and Sublime. This piece was, no doubt, writ in Malherbe's youth, and ſeems unworthy of a place amongſt his other poems.

VII. [*t*] Figures are not the leaſt part of the Sublime, and they give the greateſt vivacity to a diſcourſe. Demoſthenes, endeavouring to juſtify his conduct after the loſs of the battle of Chæronea, and to revive the courage of the Athenians, who were caſt down and frighted at that defeat, tells them, *No, my countrymen, you have not erred. And this I ſwear, by the ſhades of thoſe illuſtrious men who fell for the ſame glorious cauſe in the plains of Marathon, at Salamis, and before Platea.* He might have barely ſaid, that the example of thoſe great men juſtified their conduct; but by changing the natural air of the proofs, into that grand and pathetic manner of affirming by ſuch new and extraordinary oaths, he raiſes thoſe ancient citizens above the condition of mere mortals; he inſpires his auditors with the ſpirit and ſentiments of thoſe renowned deceaſed perſons; and equals, in ſome meaſure, the battle they loſt againſt Philip, with the victories formerly gained at Marathon and Salamis.

[*u*] Cicero imputes the death of Clodius to the juſt anger of the gods, who at length revenged their temples and altars, which the crimes of that impious wretch had profaned. He does it after a very ſublime manner, by appealing to the altars and the gods, and making uſe of the loftieſt figures of Rhetoric. [*x*] *Albani tumuli atque luci, vos, inquam, imploro atque*

[*t*] Longin. c. 14.

[*u*] Cicero's orations for Milo, n. 85.

[*x*] I call to witneſs and implore you, holy hills of Alba, which Clodius has profaned! venerable woods, which he has cut down! ſacred altars! the band of our union, and ancient as Rome itſelf, upon the ruins of which that abandoned wretch had raiſed thoſe enormous piles of building . . . your religion violated, your worſhip aboliſhed, your myſteries polluted, your gods

que obteſtor; voſque, Albanorum obrutæ aræ, ſacrorum populi Romani ſociæ & æquales, quas ille præceps amentia, cæſis proſtratiſque ſanctiſſimis lucis, ſubſtructionum inſanis molibus oppreſſerat: veſtræ tum aræ, veſtræ religiones viguerunt, veſtra vis valuit, quam ille omni ſcelere polluerat. Tuque, ex tuo edito monte, Latialis ſancte Jupiter, cujus ille lacus, nemora, fineſque, ſæpe omni nefario ſtupro & ſcelere maculârat, aliquando ad eum puniendum oculos aperuiſti. Vobis illæ, vobis, veſtro in conſpectu, ſeræ, ſed juſtæ tamen & debitæ pœnæ ſolutæ ſunt.

[y] M. Flechier deſcribes a death very different from that of Clodius in a very ſublime manner, by employing alſo the moſt lively figures. *O terrible God, but juſt in your counſels over the children of men, you diſpoſe both of the victors and victories! To accompliſh your will, and make us fear your judgments, your power overthrows thoſe whom your power had raiſed. You ſacrifice great victims to your ſovereign greatneſs; and you ſtrike, when you think fit, thoſe illuſtrious heads which you have ſo often crowned.* This paſſage is certainly great, and would perhaps be more ſo, if it had fewer antitheſes.

Do not expect, gentlemen, to ſee me open a tragical ſcene in this place, which ſhall repreſent this great man ſtretched out and extended on his own trophies; that I ſhall uncover the pale and bloody corſe, near which the thunder that ſtruck him ſtill ſmokes; that I ſhall make his blood cry out like Abel's; and that I am ſetting before your eyes the ſad images of your weeping religion and country.

gods treated outrageouſly, have at length diſplayed their power and vengeance. And thou, divine Jupiter Latialis, whoſe lakes and woods he had ſo often defiled with ſo many crimes and impurities, thou haſt, at laſt, from the ſummit of thy holy hill, looked down upon this wicked wretch in order to puniſh him. It is to thee, and before thine eyes; it is to thee that a flow, but juſt vengeance, has ſacrificed this victim, whoſe blood was thy due.

[y] M. Turenne's funeral oration.

ARTICLE THE THIRD.

Of the MEDIATE KIND.

BETWEEN the two ſpecies of eloquence, of which we have hitherto treated, viz. the Simple and the Sublime, there is a third, which holds, as it were, the mean, and may be called the embelliſhed and florid kind; becauſe in this, eloquence diſplays her greateſt ſplendor and beauty. It therefore remains for us, to make ſome reflections on this kind of ſtyle, which may aſſiſt youth in diſcerning between true and ſolid ornaments, and thoſe that have nothing but falſe glitter and empty ſhew. I ſhall give no examples of this kind, becauſe thoſe I cited before, when I treated of compoſition, and many of thoſe I ſhall cite hereafter, are of the florid kind, and may ſerve for the preſent ſubject.

I. Ornaments in eloquence are certain turns and modes of ſpeech, which contribute to make an oration more agreeable, more engaging, and even more perſuaſive. The orator does not ſpeak only to be underſtood; for then it would be ſufficient to relate things in the moſt ſimple manner, provided it were clear and intelligible. His principal view is to convince and to move, in which he cannot ſucceed, if he does not find out the art of pleaſing. He endeavours to reach the underſtanding and the heart; but he cannot do this otherwiſe than by paſſing through the imagination, which conſequently muſt be addreſſed in its own language, viz. in that of figures and images, becauſe nothing can ſtrike or move it, but ſenſible objects. This made [z] Quintilian ſay, that pleaſure is a help to perſuaſion, and that the auditors are always diſpoſed to believe what they find agreea-

[z] Multum ad fidem adjuvat audientis voluptas. Quint. l. 5. c. 14. Neſcio quomodo etiam credit facilius quæ audienti jucunda ſunt, & voluptate ad fidem ducitur. Lib. 4. c. 2.

ble.

ble. It is not enough then, that the diſcourſe be clear and intelligible, or abounding with a great number of reaſons, and juſt thoughts. Eloquence adds to that perſpicuity and juſtneſs, a certain beauty and luſtre, which we call ornament, whereby the orator ſatisfies both the underſtanding and the imagination. He gives to the former, truth, juſtneſs of thoughts, and proofs; which are, as it were, its natural nouriſhment; and preſents to the latter, beauty, delicacy, the grace of expreſſions and turns, which belong more peculiarly to it.

II. [*a*] Some people are averſe to all ornaments in diſcourſe, and think no eloquence natural, but that in which the ſimple ſtyle reſembles the language of converſation; theſe look upon every thing as ſuperfluous that is not abſolutely neceſſary; and think it a diſhonour to truth to give her a foreign dreſs, which they fancy ſhe does not want, and can ſerve no other end than to diſfigure her. If we were to ſpeak before philoſophers only, or people free from all paſſion and prejudice, this notion might perhaps appear reaſonable. But it is far otherwiſe; and if the orator wanted art to win his auditors by the pleaſure he gives them, and to lead them with a kind of gentle violence, juſtice and truth would often be borne down by the induſtrious arts of wickedneſs. [*b*] This Rutilius, a man of the greateſt juſtice and virtue at Rome, found to be true in the judgment given againſt him; becauſe he would employ no other arms for his defence, but naked truth, as if he had been an inhabitant of Plato's

[*a*] Quidam nullam eſſe naturalem eloquentiam putant, niſi quæ ſit quotidiano ſermoni ſimillima, . . contenti promere animi voluntatem, nihilque accerſiti & elaborati requirentes: quicquid huc ſit adjectum, id eſſe affectationis, & ambitioſæ in loquendo jactantiæ remotumque à veritate. Quint. l. 12. c. 10.

[*b*] Cum eſſet ille vir (Rutilius) exemplum, ut ſcitis, innocentiæ, . . noluit ne ornatius quidem aut liberius cauſam dici ſuam, quàm ſimplex ratio veritatis ferebat. . . Quod ſi tibi, Craſſe, pro P. Rutilio, non philoſophorum more, ſed tuo, licuiſſet dicere; quamvis ſcelerati illi fuiſſent, ſicuti fuerunt peſtiferi cives ſuppliciiſque digni, tamen omnem eorum importunitatem ex intimis mentibus evelliſſet vis orationis tuæ. Nunc talis vir amiſſus eſt, dum cauſa ita dicitur, ut ſi in illa commentitia Platonis civitate res ageretur. 1. de Orat. n. 229, 230.

imaginary

imaginary commonwealth. It would not have been ſo, ſays Antony to Craſſus, in one of Cicero's dialogues, had you defended him; not after the manner of the philoſophers, but your own; and had the judges been ever ſo corrupt, your victorious eloquence would have ſurmounted their wickedneſs, and preſerved ſo worthy a citizen from their injuſtice.

III. It is this talent of embelliſhing a diſcourſe, that diſtinguiſhes between a well-ſpoken and an eloquent man. [c] The former is contented with ſaying what it is neceſſary to ſay, upon any ſubject; but to be truly eloquent, we muſt expreſs it with all proper graces and ornaments it will admit. The well-ſpoken man, that is, he who expreſſes himſelf in a clear and ſolid manner only, leave his auditors cold and ſedate; and does not raiſe thoſe ſentiments of admiration and ſurpriſe, which, [d] in Cicero's opinion, can only be effected by a diſcourſe adorned and enriched with whatever is moſt ſhining in eloquence, as well in regard to thoughts as expreſſions.

IV. There is one kind of eloquence which is wholly adapted to oſtentation, having no other end than to pleaſe the auditors; ſuch as academical orations, compliments to potentates, ſome ſort of panegyrics, and the like, [e] where liberty is given to diſplay all the ſplendor and pageantry of art; ingenious thoughts, ſtrong expreſſions, agreeable turns and figures, bold metaphors; in a word, the orator [f] may not only

[c] M. Antonius ait (l. 1. de Orat. n. 94.) à ſe diſertos viſos eſſe multos, eloquentem autem neminem. Diſertis ſatis putat, dicere quæ oporteat; ornate autem dicere, proprium eſſe eloquentiſſimi. Quint. Procem. l. 8.

[d] In quo igitur homines exhorreſcunt? Quem ſtupefacti dicentem audiunt? . . . qui diſtincte, qui explicate, qui abundanter, qui illuminate & rebus & verbis dicunt: id eſt, quod dico ornate. L. 3. de Orat. n. 53.

[e] Illud genus oſtentationi compoſitum ſolam petit audientium voluptatem; ideoque omnes dicendi artes aperit, ornatumque orationis exponit. Quare quicquid erit ſententiis populare, verbis nitidum, figuris jucundum, tranſlationibus magnificum, compoſitione elaboratum, velut inſtitor quidam eloquentiæ, intuendum & pene pertractandum dabit. Quint. l. 8. c. 3.

[f] In hoc genere, permittitur adhibere plus cultûs, omnemque artem, quæ latere plerumque in judiciis debet, non confiteri modo, ſed oſtentare etiam hominibus in hoc advocatis. Quint. l. 12. c. 11.

exhibit whatever is moſt magnificent and ſhining in art, but even make a parade and ſhew of it, in order to ſatisfy the auditor's expectation, who comes with no other view but to hear a fine diſcourſe, and whoſe good opinion we can gain by no other means than by the force of elegance and beauty.

V. It is however neceſſary, [g] even in this kind, that the ornaments be diſtributed with a kind of prudence and moderation, and a particular care taken to diverſify them abundantly. Cicero inſiſts very much on this, as one of the moſt conſiderable rules in eloquence. We muſt, ſays he, make choice of an agreeable ſpecies of writing, which may pleaſe the audience, but ſo as not to create or give them any diſguſt: for this effect is generally produced by thoſe things which ſtrike us at firſt with a lively ſenſe of pleaſure, without our being very well able to give any reaſon for it. He gives us many examples of this, from painting, muſic, odours, liquors, meats; and after laying down this maxim, that great pleaſures are apt to be ſucceeded by diſtaſte and loathing, and that the ſweeteſt things become ſooneſt taſteleſs and inſipid; he concludes from thence, that a work, whether in proſe or verſe, will not pleaſe long, if it be too uniform, and always in the ſame ſtrain, whatever graces or elegance it may boaſt in other reſpects. An oration which is every where ſet off and decked out, without the leaſt mixture or variety; where every thing ſtrikes and glitters, or rather dazzles, as it were, than creates

[g] Ut conſperſa ſit quaſi verborum ſententiarumque floribus, id non debet eſſe fuſum æquabiliter per omnem orationem. Genus dicendi eſt eligendum, quod maxime teneat eos qui audiant, & quod non ſolum delectet, ſed etiam ſine ſatietate delectet. . . Difficile enim dictu eſt, quænam cauſa ſit, cur ea quæ maxime ſenſus noſtros impellunt voluptate, & ſpecie prima acerrime commoveant, ab iis celerrimè faſtidio quodam & ſatietate abalienemur. . . . Omnibus in rebus voluptatibus maximis faſtidium finitimum eſt: quo hoc minus in oratione miremur, in qua vel ex poetis, vel ex oratoribus, poſſumus judicare, concinnam, diſtinctam, ornatam, feſtivam, ſine intermiſſione, ſine reprehenſione, ſine varietate, quamvis claris ſit coloribus picta vel poeſis vel oratio, non poſſe in delectatione eſſe diuturna. Habeat itaque illa in dicendo admiratio & ſumma laus umbram aliquam & receſſum; quo magis id, quod erit illuminatum, exſtare atque eminere videatur. 3. de Orat. n. 26, 97, 98, 100, 101.

true

true admiration; will grow tedious, and tire us with too many beauties, and diſpleaſe at length by pleaſing too much. There muſt be ſhadows in eloquence, as well as in painting, to ſoften attention, relieve the mind, and add boldneſs to the figures; for which reaſon all muſt not be light.

VI. If this be true, even in that kind of orations which are only intended for parade and ceremony, how much more exactly muſt the precept be obſerved, in thoſe that treat of ſerious and important affairs; ſuch as the eloquence of the pulpit and the bar? When an affair relates to the eſtates, repoſe, and honour of families, and, what is yet much more conſiderable, to eternal ſalvation; is the orator allowed to be ſolicitous about his reputation, or to endeavour to diſplay his wit? [*b*] Not that we pretend to exclude the graces and beauties of ſtyle from theſe orations; but the ornaments which are allowed to be employed in them, muſt be very ſerious, modeſt and ſevere; and ariſe [*i*] rather from the matter itſelf, than from the genius of the orator. I ſhall have occaſion to treat this ſubject in a more extenſive manner hereafter; [*k*] nor can it be too often repeated, that the ornaments of ſuch diſcourſes muſt be manly, noble, and chaſte. The kind of eloquence proper for theſe muſt be void of all paint and affectation; muſt ſhine however, but with health, if we may uſe the expreſſion, and owe its beauty only to its vigour: [*l*] for it muſt be with orations of this kind, as with the human body, which derives its real graces from its good conſtitution; whereas paint and artifice only ſpoil the face, by the very pains taken to beautify it.

[*b*] Neque hoc cò pertinet, ut in his nullus ſit ornatus, ſed uti preſſior & ſeverior. Quint. l. 8. c. 3.

[*i*] Omnia potius à cauſa, quam ab oratore, profecta credantur. Qu. l. 4. c. 2.

[*k*] Sed hic ornatus (repetam enim) virilis, fortis, & ſanctus ſit: nec effœminatam levitatem, nec fuco eminentem colorem amet. Sanguine & viribus niteat. Qu. l. 8. c. 3.

[*l*] Corpora ſana, & integri ſanguinis, & exercitatione firmata, ex iiſdem his ſpeciem accipiunt, ex quibus vires: namque & colorata, & adſtricta, & lacertis expreſſa ſunt. Sed eadem ſi quis vulſa atque fucata muliebriter comat, fœdiſſima ſint ipſo formæ labore. Quint. Procem. l. 8.

VII.

VII. [m] A maxim of great importance, which is verified both in the works of nature and thoſe of art, is, that thoſe things which are moſt uſeful in themſelves have generally moſt dignity and gracefulneſs. [n] Let us caſt our eye a little on the ſymmetry and order of the different parts of a building, or a ſhip; thoſe which form the ſtructure of man's body, and that harmony in the univerſe, which we are never weary of admiring; we ſhall perceive, that each of thoſe parts, the benefit or neceſſity of which alone might ſeem to have given the idea of it, contribute alſo very much to the beauty of the whole. The ſame thing may be ſaid of an oration. That which conſtitutes ſtrength, forms its beauty; [o] and real beauty is never ſeparate from utility.

VIII. This maxim may be very uſeful in diſtinguiſhing real and natural graces from ſuch as are fictitious and foreign; it is only examining if they are uſeful or neceſſary to the ſubject to be treated. [p] There is a flaſhy ſtyle, which impoſes upon us by an empty gingle of words, or is always in ſearch of little childiſh cold thoughts; is mounted upon ſtilts, or loſes itſelf in common places void of ſenſe; or ſhines with ſome ſmall flowers, which fall as we begin to ſhake them; or ſkips, as it were, to the clouds, in order to catch the ſublime. But all this is far from true eloquence, it being nothing but tawdry and ridiculous parade; and to make youth ſenſible of this,

[m] Ut in pleriſque rebus incredibiliter hoc natura eſt ipſa fabricata, ſic in oratione, ut ea, quæ maximam in ſe utilitatem continerent, eadem haberent plurimum vel dignitatis, vel ſæpe etiam venuſtatis. De Orat. n. 178.

[n] Singula hanc habent in ſpecie venuſtatem, ut non ſolum ſalutis, ſed etiam voluptatis cauſa inventa eſſe videantur. . . . Habent non plus utilitatis, quam dignitatis. . . . Capitolii faſtigium illud, & cæterarum ædium, non venuſtas, ſed neceſſitas ipſa fabricata eſt. n. 180.

Hoc in omnibus item partibus orationis evenit, ut utilitatem, ac prope neceſſitatem, ſuavitas quædam ac lepos conſequatur. n. 181.

[o] Nunquam vera ſpecies ab utilitate dividitur. Quint. l. 8. c. 3.

[p] Vitioſum eſt & corruptum dicendi genus, quod aut verborum licentia reſultat, aut puerilibus ſententiolis laſcivit, aut immodico tumore turgeſcit, aut inanibus locis bacchatur, aut caſuris ſi leviter excutiantur floſculis nitet, aut præcipitia pro ſublimibus habet. Quint. l. 12. c. 10.

they

they muſt attend very carefully to that exact ſeverity of good writers, ancient or modern, who never depart from their ſubject, and are never in extremes. [q] For theſe falſe graces and falſe beauties vaniſh, when ſolid ones are oppoſed to them.

IX. I would willingly compare the graces of a florid ſtyle with reſpect to the beauties of one more nervous and juſt, to what Pliny has obſerved of flowers, when he compares them to trees. [r] Nature, ſays he, ſeems as if ſhe intended to divert, and, as it were, ſport in that variety of flowers, with which ſhe adorns the fields and gardens; an inconceivable variety, and above all deſcription, becauſe nature is much more capable to paint, than man is to ſpeak. But as ſhe produces flowers for pleaſure only, ſo ſhe often affords them only a day's duration; whereas ſhe gives a great number of years, and ſometimes whole ages, to trees, which are intended for man's nouriſhment, and the neceſſities of life; in order, no doubt, to intimate to us, that whatever is moſt ſplendid ſoon paſſes away, and preſently loſes its vivacity and luſtre. It is eaſy to apply this thought to the beauties of ſtyle, whereof we are now ſpeaking, which we know the orators generally call [s] flowers.

[q] Evaneſcunt hæc atque emoriuntur comparatione meliorum; ut lana tincta fuco citra purpuram placet. . . . Si verò judicium his corruptis acrius adhibeas, jam illud quod fefellerat, exuat mentitum colorem, & quadam vix enarrabili fœditate palleſcat. Quint. l. 12. c. 10.

[r] Inenarrabilis florum varietas: quando nulli poteſt facilius eſſe loqui, quam rerum naturæ pingere, laſcivienti præſertim, & in magno gaudio fertilitatis tam varie ludenti. Quippe reliqua uſûs alimentique gratia genuit, ideoque fœcula annoſque tribuit iis; flores verò odoreſque in diem gignit: magna (ut palam eſt) admonitione hominum, quæ ſpectatiſſime floreant, celerrime marceſcere. Plin. hiſt. nat. l. 21. c. 1.

[s] Ut conſperſa ſit verborum ſententiarumque floribus, id non debet eſſe fuſum æquabiliter per omnem orationem. 3. de Orat. n. 96.

ARTICLE THE FOURTH.

General Reflections *on the* Three Kinds *of* Eloquence.

IT would be of no advantage to examine which of these three kinds is fittest for an orator, since he must possess them all; [*t*] and that his ability consists in making a proper use of them, according to the different subjects he undertakes to treat; so as to be able to temper the one with the other, sometimes softening strength with beauty, and sometimes exalting beauty with strength. [*u*] Besides, these Three Kinds have something common in their diversity of style, which unites them; that is, a solid and natural taste of beauty, abhorrent of paint and affectation.

But I cannot help observing, that this florid and shining eloquence, which sparkles, as it were, throughout with wit, is immoderately lavish of its graces and beauties, upon which we generally set so great a value, and often prefer to all others, and which seems to be so agreeable to the taste of our age, tho' almost unknown to the judicious writers of antiquity, is, nevertheless, of no great use, and is confined within very narrow bounds. This kind of eloquence is, certainly, no way suitable to the pulpit or the bar: neither is it proper for pious or moral subjects, or books of controversy, learned dissertations, controversies, apologies, nor for almost an infinite number of other works of literature. History, which should be written in a plain and natural style, would no way agree

[*t*] Magni judicii, summæ etiam facultatis esse debebit moderator ille & quasi temperator hujus tripartitæ varietatis. Nam ut judicabit quid cuique opus sit; & poterit, quocunque modo postulabit causa, dicere. Orat. n. 70.

[*u*] Si habitum etiam orationis & quasi colorem aliquem requiritis, est plena quædam, & tamen teres; & tenuis, & non sine nervis ac viribus, & ea, quæ particeps utriusque generis, quadam mediocritate laudatur. His tribus figuris insidere quidam venustatis non fuco illitus, sed sanguine diffusus debet color. 3. de Orat. n. 119.

with one ſo affected, and it would be ſtill more intolerable in the epiſtolary way, of which the chief characteriſtic is ſimplicity. To what uſe then ſhall we reduce this ſo much boaſted kind of eloquence? I ſhall leave the reader to examine the places and occaſions where it may be reaſonably admitted; and to conſider whether it ought to ingroſs our application and eſteem.

Not that all thoſe writings I have mentioned are void of ornament, of which Tully is a ſtrong proof; and he alone is ſufficient to form us for every ſpecies of eloquence. His epiſtles may give us a juſt idea of the epiſtolary ſtyle: ſome of theſe are merely complimentary; others of recommendation, acknowledgement, and praiſe. Some are gay and facetious, in which he wantons with a great deal of wit; others again grave and ſerious, when he diſcuſſes ſome important queſtion. In ſome he treats of public affairs; and theſe, in my opinion, are not the leaſt beautiful. [x] Thoſe, for example, in which he gives an account of his conduct in the government of his province, firſt to the ſenate and people of Rome, and afterwards to Cato in particular, are a perfect model of the clearneſs, order, and conciſeneſs which ſhould be predominant in memoirs and relations; and we muſt particularly remark the dextrous and inſinuating method he employs in thoſe epiſtles, to conciliate the good opinion of Cato; and to make him favourable to him in the demand he was to make of the honour of a triumph.

[y] His celebrated epiſtle to Lucceius, where he requeſts him to write the hiſtory of his conſulſhip, will ever be juſtly looked upon as a ſhining monument of his eloquence, and at the ſame time of his vanity. I have taken notice, in another place, of his beautiful epiſtle to his brother Quintus, in which all the graces and refinements of art are compriſed. His treatiſes of Rhetoric and Philoſophy are originals in their kind;

[x] Epiſt. 2. & 4. l. 14. ad familiar.

[y] Epiſt. 12. l. 5. ad famil.

and

and the laſt ſhews us how to treat the moſt ſubtile and knotty ſubjects with elegance and decorum. As to his harangues, they comprehend all the ſpecies of eloquence, the various ſorts of ſtyle, the plain, the embelliſhed, and the ſublime.

What ſhall I ſay of the Greek authors? Is it not the peculiar character of Homer to excel no leſs in little than great things; and to unite with a marvellous ſublimity, a ſimplicity equally admirable? Is any ſtyle more delicate and elegant, more harmonious and ſublime than Plato's? Was it without reaſon that [z] Demoſthenes held the firſt rank amongſt the croud of orators at Athens in his time; and has been always conſidered as almoſt the ſtandard of eloquence? In a word, not to mention all the ancient hiſtorians, can any man of ſenſe be tired with reading Plutarch? Of all thoſe authors therefore, who were ſo antiently and generally eſteemed, did one of them degenerate into points and witty conceits, ſhining thoughts, far-fetched figures, and beauties induſtriouſly crouded upon each other? And how little, how jenune and childiſh does this ſtyle, which is almoſt baniſhed from all ſerious diſcourſes, appear, in compariſon of the noble ſimplicity, the wiſe greatneſs, which characteriſe all good works, and are of uſe in all affairs, times, and conditions?

But, in order to judge of it in this manner, we need only conſult nature. It cannot be denied, but thoſe gardens ſo exactly trimmed and laid out, ſo enriched with whatever is ſplendid and magnificent in art; thoſe parterres, which are diſpoſed with ſuch a delicacy of taſte; thoſe fountains, caſcades, and little groves, are very pleaſing and agreeable. But will any compare all this with the magnificent proſpect which a [a] fine country preſents us with, where we ſcarce

[z] Quorum longè princeps Demoſthenes, ac pene lex orandi fuit. Quint. l. 10. c. 1.

[a] Terra veſtita floribus, herbis, arboribus, frugibus. Quorum cinnium incredibilis multitudo infatiabili varietate diſtinguitur. Adde huc fontium gelidas perennitates, liquores perlucidos amnium, riparum veſtitus viridiſſimos, ſpelunca-

ſcarce know what to admire moſt; whether the gentle current of a river, that rolls its waters with majeſty; or thoſe large and agreeable meadows, which the numerous herds continually grazing in them almoſt animate; or the natural turf, which ſeem to invite repoſe, [b] its lively verdure unprofaned by needleſs works of art; or thoſe rich hillocks, ſo marvellouſly variegated with houſes, trees, vineyards, and ſtill more by its cultivated native graces; or thoſe high mountains, which ſeem to be loſt in the clouds; or, in a word, thoſe vaſt foreſts, whoſe trees, almoſt as ancient as the world, owe their beauty ſolely to him who created them? Such is the florid ſtyle, in compariſon of the grand and ſublime eloquence.

The celebrated Atticus, ſo well known by the epiſtles which Cicero wrote to him, walking with him in a very agreeable iſland near one of the country-houſes, in which that orator [c] delighted moſt, being the place of his nativity; ſays to him, as he was admiring the beauty of the country: What is the magnificence of the moſt ſtately houſe, halls paved with marble, gilded roofs, vaſt canals, which raiſe the admiration of others? How little and contemptible do all theſe appear, when we compare them with that iſland, that rivulet, and thoſe delightful rural ſcenes before our eyes! And he obſerves judiciouſly, that this opinion is no way the effect of a whimſical preposſeſſion, but founded in nature itſelf.

rum concavas altitudines, ſaxorum aſperitates, impendentium montium altitudines, immenſitateſque camporum. Lib. 2. de nat. deor. n. 98.

[b] Viridi ſi margine clauderet undas Herba, nec ingenuum violarent marmora tophum. Juven. l. 1. ſat. 3.

[c] Hoc ipſo in loco . . . ſcito me eſſe natum. Quare id eſt neſcio quid, & latet in animo ac ſenſu meo, quo me plus hic locus fortaſſe delectet. 2. de leg. n. 3.

Equidem, qui nunc primum huc venerim, ſatiari non queo: magnificaſque villas, & pavimenta marmorea, & laqueata tecta contemno. Ductus vero aquarum, quos iſti tubos & euripos vocant, quis non, cum hæc videat, irriſerit? Itaque, ut tu paulo ante de lege & jure differens, ad naturam referrebas omnia, ſic in his ipſis rebus, quæ ad quietem animi delectationemque quæruntur, natura dominatur. Ib. n. 2.

We

We muſt ſay the ſame of works of wit; and cannot repeat it too often to youth, to put them upon their guard againſt a vicious taſte for brilliant thoughts; witty and far-fetched turns, which ſeem to aim at ſuperiority, and have always foretold the approaching fall of eloquence. Quintilian had reaſon to ſay, that if he were [*d*] obliged to chuſe either the groſs ſimplicity of the ancients, or the extravagant licentiouſneſs of the moderns, he would, without heſitation, prefer the former.

I ſhall conclude this article with ſome extracts from a diſcourſe, which, in my opinion, may be propoſed as a complete model of the noble and ſublime, and, at the ſame time, natural and unaffected eloquence, of which I ſhall endeavour to point out the characteriſtics here. This oration was ſpoke by M. Racine in the French academy, upon the admiſſion of two members, one of whom was the brother of Thomas Corneille. M. Racine, after drawing a compariſon between the laſt Corneille, and Æſchylus, Sophocles, and Euripides, whom renowned Athens had honoured as much as it had Themiſtocles, Pericles, and Alcibiades, who were cotemporaries with thoſe poets, proceeds thus:

" Yes, Sir, let ignorance deſpiſe eloquence and " poetry as much as it pleaſes, and treat great writers " as perſons unprofitable to the ſtate; we will not be " afraid of ſaying this in favour of learning, and of " this celebrated body of which you now are a mem- " ber; from the moment that ſublime geniuſes, which " far ſurpaſs the ordinary bounds of human nature, " diſtinguiſh and immortaliſe themſelves by ſuch maſ- " ter-pieces as thoſe of your brother; whatever " ſtrange inequality fortune may make between them " and the greateſt heroes, while they are living; yet, " after their deaths, that difference ceaſes. Poſterity, " who are pleaſed and inſtructed by the works they " have left behind them, makes no difficulty of put-

[*d*] Si neceſſe ſit, veterem illum horrorem dicendi malim, quam iſtam novam licentiam. Quint. l. 8. c. 5.

" ting them upon a level with whatever is more im-
" portant amongſt men; and of ranking the excellent
" poet with the greateſt captain. The ſame age that
" is now ſo highly magnified for brinking forth Au-
" guſtus, boaſts no leſs of producing Horace and
" Virgil. In like manner, when poſterity will ſpeak
" with aſtoniſhment of the ſurpriſing victories, and
" all the great things, which will render ours the ad-
" miration of all future ages; Corneille (let us not
" doubt of it,) Corneille will have a place amongſt
" all thoſe wonders. France will remember with
" pleaſure, that the greateſt of her poets flouriſhed
" in the reign of the greateſt of her kings. They
" will likewiſe think it ſome addition to the glory of
" our auguſt monarch, when they ſhall be told, he
" eſteemed and honoured that excellent genius with
" his favour and munificence; that even two days
" before his death, and when he was juſt at his laſt
" gaſp, he ſent freſh proofs of his liberality; and that
" the laſt words of Corneille were acknowledgments
" to *Lewis the Great.*"

M. de Bergeret, cabinet-ſecretary, having been received a member of the French academy the ſame day with M. Corneille, M. Racine pronounced a magnificent elogium on Lewis XIV. part of which I ſhall inſert in this place.

" Who could have ſaid, in the beginning of laſt
" year, and even in this ſeaſon, when we ſaw ſo much
" animoſity break out on all ſides; ſo many leagues
" forming; and that ſpirit of diſcord and ſuſpicion
" which kindled the war in the four quarters of Eu-
" rope; who could have ſaid, that all would be
" peaceable and quiet before the end of the ſpring?
" What probability was there of diſſolving ſuch a
" number of confederacies in ſo ſhort a time? How
" was it poſſible to reconcile ſo many contrary inte-
" reſts? How calm that croud of ſtates and poten-
" tates, who were much more irritated againſt our
" power, than the ill treatment they pretended to
" have received? Would not one have thought, that

" twenty

" twenty years of negotiation would not have ſufficed " for putting an end to all theſe differences? The " diet of Germany, which was to examine only a part " of them, were no farther advanced than the preli- " minaries, after an application of three years. In " the mean time, the king had reſolved in his cabinet, " that for the good of Chriſtendom there ſhould be " no war. The night before he was to ſet out for " his army, he writes ſix lines, and ſends them to his " ambaſſador at the Hague. Upon this the pro- " vinces enter into deliberation; the miniſters of the " high allies aſſemble; every thing is in agitation, " every thing in motion. Some will not comply " with any thing demanded of them; others demand " what has been taken from them; but all are deter- " mined not to lay down their arms. The king, in " the mean time, cauſes Luxembourg to be taken on " the one ſide; and on the other marches in perſon " to the gates of Mons. Here he ſends generals to " his allies; there he orders the bombardment of " Genoa. He forces Algiers to aſk pardon. He " even applies himſelf to regulate the civil affairs of " his kingdom; relieves the people, and gives them " an anticipation of the fruits of peace; and at length " finds his enemies, as he had foreſeen, after a great " many conferences, projects, and uſeleſs complaints, " reduced to accept the very conditions he had offer- " ed them, without being able to retrench or add any " thing to them; or, to ſpeak more properly, with- " out being able, with all their efforts, to go one ſtep " out of the narrow circle he had thought fit to pre- " ſcribe them."

Theſe two paſſages are certainly beautiful, grand, and ſublime. Every thing pleaſes, every thing ſtrikes, but not with affected graces, exact antitheſes, or glaring thoughts; nothing of that kind is ſeen in them. It is the importance and greatneſs of the things in themſelves, and of ideas which tranſport, that conſtitute the character of true and perfect eloquence, ſuch as was always admired in Demoſthenes. The

elogium of the king concludes with a grand thought, which leaves room to imagine infinitely more than it discovers, *without being able to go one step out of the narrow circle he had thought fit to prescribe them.* We imagine ourselves present at the conference, where Popilius, that haughty Roman, having prescribed terms of peace to Antiochus, in the name of the senate; and observing that the king endeavoured to elude them, inclosed him in a [e] circle which he made round him with a little stick he had in his hand; and obliged him to give him a positive answer, before he quitted it. The allusion to this historical passage, which we shall leave the reader the pleasure of applying, has much more grace and ornament, than if he had cited the place from which it was taken.

SECT. II.

What must chiefly be observed in reading and explaining of AUTHORS.

I will reduce these observations to seven or eight heads, viz. reasoning and the proofs; the thought; the choice of words, the manner of placing them; the figures, certain oratorial precautions, and the passions. To these remarks I shall sometimes add examples from the best authors, which will both illustrate the precepts, and teach the art of composing.

ARTICLE THE FIRST.

Of REASONING *and* PROOFS.

THIS is the most necessary and most indispensable part of the oratorial art; being, as it were, the foundation of it, and upon which all the rest may be said to depend. Of the expressions, the thoughts,

[e] Popilius virga quam in manu gerebat, circumscripsit regem, ac; *Priusquam hoc circulo excedas*, inquit, *redde responsum senatui, quod referam.* Obstupefactus tam violento imperio, parumper cum hæsitasset; *Faciam*, inquit, *quod censet senatus.* Liv. l. 45. n. 12.

figures,

figures, and all the other ornaments of which we ſhall ſpeak hereafter, they ſupport the Proofs, and are only uſed to improve and place them in a clearer light. [*f*] They are to an oration what the ſkin and fleſh are to the body, which form its beauty and gracefulneſs, but not its ſtrength and ſolidity; they likewiſe cover and adorn the bones and nerves; but then they ſuppoſe theſe, and cannot ſupply their room. [*g*] I don't deny but we muſt ſtudy to pleaſe, and, which is more, to move the paſſions; but both will be effected with much more ſucceſs, when the auditors are inſtructed and convinced; which cannot be effected but by the ſtrength of the Reaſoning and Proofs.

Youth then muſt be particularly attentive to the Proofs and Reaſons, in examining a diſcourſe, harangue, or any other work; and muſt ſeparate them from all outward ſplendor with which they otherwiſe might ſuffer themſelves to be dazzled; let them weigh and conſider them; let them examine if they are ſolid, fit for the ſubject, and diſpoſed in their proper places. All the conſequence and ſtructure of the diſcourſe muſt be truly repreſented to them; and after it is explained to them, they ſhould be able to give a reaſon for the author's deſign, and to declare upon every paſſage, that here the author intended to prove ſuch a thing, which he does by ſuch alluſions.

[*h*] Amongſt the Proofs, ſome are ſtrong and convincing, each of which ſhould be dwelt upon and pointed out ſeparately, to avoid their being obſcured or confounded in the throng of other Proofs. Others, on the contrary, are weaker, and muſt be aſſembled

[*f*] Cætera, quæ continuo orationis tractu magis decurrunt, in auxilium atque ornamentum argumentorum comparantur, nerviſque illis, quibus cauſa continetur, adjiciunt ſuperinducti corporis ſpeciem. Quint. l. 5. c. 8.

[*g*] Nec abnuerim eſſe aliquid in delectatione, multum vero in commovendis affectibus. Sed hæc ipſa plus valent, cum ſe didiciſſe judex putat: quod conſequi niſi argumentatione, aliaque omni fide rerum, non poſſumus. Ibid.

[*h*] Firmiſſimis argumentorum ſingulis inſtandum; infirmiora congreganda ſunt: quia illa per ſe fortiora non oportet circumſtantibus obſcurare, ut qualia ſint appareant; hæc imbecilla naturâ, mutuo auxilio ſuſtinentur. Itaque ſi non poſſunt valere quia magna ſunt, valebunt quia multa ſunt. Quint. l. 5. c. 12.

together,

together, that they may mutually assist one another, and supply the want of strength by their numbers. Quintilian gives us a very remarkable example of this. The question was concerning a man who was accused of killing one of his relations, in order to inherit his estate; and here follow the Proofs which were advanced on that occasion: *Hæreditatem sperabas, & magnam hæreditatem; pauper eras, & tum maxime à creditoribus appellabaris; & offenderas eum cujus hæres eras, & mutaturum tabulas sciebas.*

[*i*] These Proofs, considered separately, are slight and common; but being joined together, they strike us, not as the thunderbolt, that strikes down every thing, but as hail, which makes impression when its strokes are redoubled.

We must avoid dwelling too much upon things that don't deserve it; [*k*] for then our Proofs, besides their being tedious, become also suspicious, by the very care we take to accumulate too great a number of them, which seems to argue our own diffidence of them.

[*l*] It is a question whether we should place our best Proofs in the beginning, in order to possess ourselves of people's affections at once; or at the end, to leave a stronger impression in the minds of the auditors; or part in the beginning, and part at the end, according to the order which we find in Homer's battles [*m*]; or in a word, whether it is not best to begin with the weakest Proofs, that we may strengthen them continually in the progress of the oration. [*n*] Cicero seems to be of opinion in some passages, that we must begin and end with the most powerful and convincing Proofs, and intersperse the weakest between both:

[*i*] Singula levia sunt & communia; universa vero nocent, etiamsi non ut fulmine, tamen ut grandine. Ibid.

[*k*] Nec tamen omnibus semper quæ invenerimus argumentis onerandus est judex: quia & tædium afferunt, & fidem detrahunt. Quint. l. 5. c. 12.

[*l*] Quint. ibid.

[*m*] Iliad. l. iv. v. 297.

[*n*] Cic. l. 2. de orat. n. 314, &c. in orat. 350.

but

but in his oratorial diviſions, he [o] acknowledges we cannot always range our Proofs as we would; and that a ſage and provident orator muſt, in that reſpect, conſult the inclinations of his auditors, and regulate himſelf by their taſte. Quintilian alſo obſerves, but without determining, that the arguments muſt vary according to the exigency of the matters in queſtion; but ſo, as the oration muſt never ſink, or conclude with trifling or weak Reaſons, after we have employed ſtrong ones in the beginning.

The union and harmony to be obſerved in the Proofs, is not an indifferent circumſtance; theſe contribute very much to the perſpicuity and ornament of the diſcourſe. They depend upon the juſtneſs and delicacy of the tranſitions [p]; which are a kind of ties, by which the parts and propoſitions are united, that often ſeem to have no relation, but to be independent and foreign, as it were, to each other; and which, without this union, would claſh, and never quadrate together. The orator's art therefore conſiſts in knowing how by certain turns and thoughts, applied with art, to unite theſe different Proofs ſo naturally, that they may ſeem deſigned for each other; and the whole not form ſeparate members and detached pieces, but an entire and complete body.

M. Flechier had begun the elogium of M. de Turenne, with that of the ancient and illuſtrious houſe of la Tour d'Auvergne, whoſe blood is mingled with that of kings and emperors; has given princes to Aquitaine, princeſſes to all the courts of Europe, and queens even to France itſelf.

He ſpeaks afterwards of that prince's misfortune to be born in hereſy. In order to join this part with the former, he uſes a figure, called by the rhetoricians

[o] Semperne ordinem collocandi, quem volumus, tenere poſſumus? Non ſane. Nam auditorum aures moderantur oratori prudenti & provido, & quod reſpuunt immutandum eſt. In Partition. Orat. n. 15.

[p] Ita res diverſæ diſtantibus ex locis, quaſi invicem ignotæ, non collidentur, ſed aliqua ſocietate cum prioribus ac ſequentibus ſe copulaque tenebunt. . . . Ita ut corpus ſit, non membra. . . . Ac videbitur non ſolum compoſita oratio, ſed etiam continua. Quint. l. 7. c. ult.

correction,

correction, which ſupplies him with a very natural tranſition. " But what do I ſay? We muſt not ap-" plaud him here on that ſcore; we muſt rather la-" ment him. How glorious ſoever the ſtock might " be from which he ſprung, the hereſy of the latter " times has infected it."

There is another obſervation ſtill more important. [q] It does no ſuffice to find ſolid Proofs, to range them in proper order, and to unite them well; we muſt know the method of diſplaying, and giving them a juſt extent, in order to make the auditors ſenſible of their weight and efficacy, and to deduce all poſſible advantages from them. This is generally called amplification, in which the force of eloquence and the orator's art chiefly conſiſt, and wherein Cicero principally excelled. I will confine myſelf to one example on this head, taken from his defence of Milo.

To the many Proofs by which Cicero had ſhewn, that Milo was far from premeditating the deſign of killing Clodius, he adds a reflection taken from the circumſtance of time; and he aſks if it is probable, that Milo, who was making intereſt for the conſulſhip, ſhould be ſo imprudent as to be guilty of a baſe and cowardly aſſaſſination, whereby he would loſe the hearts of all the Roman people, and that almoſt at the time they were to aſſemble, in order to diſpoſe of the public employments. [r] *Præſertim, judices, cum honoris ampliſſimi contentio & dies comitiorum ſubeſſet.* This is a very juſt reflection; but if the orator had done nothing more than barely repreſent it, without ſupporting it with the arts of eloquence, it would not have very much affected the judges. But he improved and ſet off that circumſtance of time in a ſurpriſing manner, by demonſtrating, that at ſuch a juncture men are extremely circumſpect and attentive, in order to conciliate the favour and voices of the people. " I know, ſays Cicero, how great are the " caution and reſerve of thoſe who make intereſt for

[q] Quædam argumenta ponere ſatis non eſt: adjuvanda ſunt. Qu. l. 5. c. 12.

[r] For Milo, n. 42, 43.

" employ-

" employments, and what care and uneaſineſs attend " ſuch as ſue for the conſulſhip. On theſe occaſions, " we are not only afraid of what may be openly ob- " jected to us, but of what people may imagine with- " in themſelves. The leaſt report, the idleſt and " worſt-grounded ſtory, alarms and diſorders us. We " anxiouſly conſult the eyes, the looks, and words " of all; for nothing is ſo delicate, ſo frail, uncer- " tain, and variable, as the inclinations of citizens " with regard to thoſe who are candidates for public " employments. They are not only offended at the " lighteſt miſcarriages, but are ſometimes ſo capric- " ous, as to take an unreaſonable diſlike even to the " moſt laudable actions." *Quo quidem tempore (ſcio enim quam timida ſit ambitio, quantaque & quam ſolicita cupiditas conſulatûs) omnia, non modo quæ reprehendi palam, ſed etiam quæ obſcurè cogitari poſſunt, timemus: rumorem, fabulam fictam, falſam perhorreſcimus: ora omnium atque oculos intuemur. Nihil enim eſt tam molle, tam tenerum, tam aut fragile aut flexibile, quam voluntas erga nos ſenſuſque civium, qui non modo improbitate iraſcuntur candidatorum, ſed etiam in recte factis ſæpe faſtidiunt.* Is it poſſible to give a more lively idea of the whimſical levity of the people on the one hand; and, on the other, of the continual fears and inquietudes of thoſe who court their ſuffrages? He concludes his argument in a ſtill more lively and moving manner, by aſking whether there is the leaſt probability, that Milo, whoſe thoughts had been ſo long employed entirely on this great day of election, durſt appear before ſo auguſt an aſſembly as that of the people, with hands ſtill reeking with the blood of Clodius, and his whole countenance haughtily confeſſing his crime. *Hunc diem igitur campi ſperatum atque exoptatum ſibi proponens Milo, cruentis manibus ſcelus & facinus præ ſe ferens & confitens, ad illa auguſta centuriarum auſpicia veniebat? Quam hoc non credibile in hoc! Quam idem in Clodio non dubitandum, qui ſe, interfecto Milone, regnaturum putaret!*

It

It must be confessed, that such passages as these convince, move, and transport the auditors. But we must take care not to carry them too far; we must distrust a too lively imagination, which giving too much way to its own sallies, dwells very unseasonably upon things either foreign to the subject, or of little moment; or insists too long even on things that merit some attention. Cicero candidly acknowledges, that he had formerly fallen into this last error. [*s*] In his defence of Roscius, he makes long reflections upon the punishment of parricides, who were put alive into sacks, and thrown into the sea. [*t*] The audience were ravished with the beauty of that passage, and interrupted the orator by their plaudits. Indeed it is difficult to meet with any thing brighter. [*u*] But Cicero, whose taste and judgment had attained perfection by long practice, and whose eloquence, as he himself observes, had acquired a kind of maturity by time; Cicero, I say, acknowledged afterwards, that when this passage was so highly applauded, it was not so much on account of its just or real beauties, as from the expectation of those he seemed to promise in a more advanced age.

It is a very useful exercise to youth, as I before observed, towards making invention easy to them, to propose a subject already treated of by some good author, and to make them find arguments immediately, by interrogating them *viva voce*, and by assisting them with leading or introductory hints.

Roscius, whose defence Cicero undertook, was charged with killing his father, and the accuser brought no proof against him. If we ask boys what they can say against the accuser, they will reply, no doubt, that in order to give some air of probability to

[*s*] For Rosc. Amer. 70, 71.

[*t*] Quantis illa clamoribus adolescentuli diximus de supplicio parricidarum! Cic. in Orat. n. 107.

[*u*] Cum ipsa oratio jam nostra canescceret, haberetque suam quandam maturitatem, & quasi senectutem. Brut. n. 8.

Quæ nequaquam satis deferbuisse post aliquantò sentire cœpimus . . . sunt enim omnia sicut adolescentis, non tam re & maturitate, quam spe & expectatione laudati. Orat. n. 107.

Illa pro Roscio juvenilis redundantia. Ibid. n. 108.

an

an accuſation of that kind, there muſt be a great number of Proofs, which muſt likewiſe be very convincing, and entirely inconteſtable. We ought to ſhew the advantage that would redound to the ſon by the father's death; the irregularities and diſorders of his former conduct, to prepare us to believe he might be guilty of ſo great a crime; and when all this was demonſtrated, then, in order to bring Proofs of ſo incredible an act, we muſt remark the place, the time, the witneſſes, and accomplices, without which, we cannot believe a ſon guilty of ſo black a crime, which ſuppoſes a man to be a monſter, in whom all natural ſentiments are entirely extinct. Care ſhould be taken to tell them previouſly the ſtory of the two children that were found aſleep by their father who had been killed, and were acquitted by the judge, he being perſuaded of their innocence, from the tranquillity of mind in which they were found: and youth will not fail to make a proper uſe of that ſtory in this place. Fabulous hiſtory will come in to their aſſiſtance, by giving them examples of children, who, having imbrued their hands in the blood of their mothers, were abandoned by order of the gods to the avenging furies. In fine, the nature of the puniſhment eſtabliſhed by the Romans againſt parricides, by diſplaying the enormity of the crime, will alſo ſufficiently ſhew the neceſſity an accuſer has to bring very evident and certain proofs of it. Youth will of themſelves find out ſome of theſe arguments; and proper interrogations will lead them on to the reſt. After this they ought to read the very paſſage in Cicero, which will teach them the method of treating every Proof diſtinctly.

Cicero's orations, and Livy's ſpeeches, furniſh us with a great number of ſuch examples. I have made choice of a very ſhort, but very eloquent ſpeech out of the latter, which alone will ſhew youth the method of peruſing authors, and how to compoſe.

Ex-

EXPLANATION *of a* SPEECH *in* LIVY.

[x] Let us ſuppoſe the ſpeech of Pacuvius to his ſon Perolla is given to a youth for a theme. Here follows the ſubject of it. The city of Capua was ſurrendered to Hannibal (who immediately made his entry into it) by the intrigues of Pacuvius, notwithſtanding all the oppoſition of Magius, who continued ſteady to the Romans, and was united with Perolla both in friendſhip and ſentiments. The day upon which Hannibal entered the city was ſpent in rejoicing and feaſting. Two brothers, who were the moſt conſiderable perſons in the place, gave Hannibal a grand entertainment. None of the Capuans were admitted to it but Taurea and Pacuvius, and the latter with great difficulty obtained the ſame favour for his ſon Perolla, whoſe friendſhip with Magius was known to Hannibal, who was willing however to pardon him for what was paſt, upon the interceſſion of his father. After the feaſt was over, Perolla led his father aſide, and drawing a poniard from under his gown, told him the deſign he had formed to kill Hannibal, and to ſeal the treaty made with the Romans with his blood. Upon this Pacuvius was quite out of his ſenſes, and endeavoured to divert his ſon from ſo fatal a reſolution. A diſcourſe in ſuch circumſtances muſt be very ſhort, and conſiſt of no more than twelve or fifteen lines at moſt.

The father muſt begin with endeavouring to find motives within himſelf to perſuade and move his ſon. There occur three, which are natural enough. The firſt is drawn from the danger to which he expoſes himſelf by attacking Hannibal amidſt his guards. The ſecond relates to the father himſelf, who is reſolved to ſtand between Hannibal and his ſon, and conſequently receive the firſt wound. The third reaſon is brought from the moſt ſacred obligations of religion, the faith of treaties, hoſpitality and gratitude. The firſt ſtep to be taken in the compoſition, is to find Proofs and

[x] T. Liv. l. 23. n. 9.

arguments, which in rhetoric is called *Invention*, and of which it is the firſt and principal part.

After we have found arguments, we deliberate about the order of ranging them, which requires, in ſo ſhort a diſcourſe as this, that the arguments ſhould grow more powerful as the diſcourſe goes on, and that ſuch as are moſt efficacious ſhould be applied in the concluſion. Religion, generally ſpeaking, is not that which moſt affects a young man of a character and diſpoſition like him of whom we now ſpeak; we muſt therefore begin with it. His own intereſt, and the danger to which he would expoſe himſelf, affect him much more ſenſibly. That motive muſt hold the ſecond place. The reſpect and tenderneſs for a father whom he muſt kill before he can come at Hannibal, ſurpaſs whatever can be imagined; which for that reaſon muſt conclude the diſcourſe. This ranging of the arguments is called *Diſpoſition* in rhetoric, and is the ſecond part of it.

There remains *Elocution*, which furniſhes the expreſſions and turns, and which, by the variety and vivacity of the figures, contributes moſt to the beauty and ſtrength of diſcourſe. Let us now ſee how Livy treats each part.

The preamble, which holds the place of the exordium, is ſhort, but lively and moving.

[*y*] *Per ego te, fili, quæcunque jura liberos jungunt parentibus, præcor quæſoque, ne ante oculos patris facere & pati omnia infanda velis.* This confuſed diſpoſition, *per ego te*, is very ſuitable to the concern and trouble of a diſtracted father: *amens metu*, ſays Livy. Thoſe words, *quæcunque jura liberos jungunt parentibus*, include whatever is ſtrongeſt and moſt tender. That propoſition, *ne ante oculos patris facere & pati omnia infanda velis*, which repreſents the crime and fatal conſequence of ſuch a murder, is in a manner the whole ſpeech abridged. He might have ſaid only, *ne occidere Anni-*

[*y*] I pray and conjure you, my ſon, by all the moſt ſacred laws of nature and blood, not to attempt before your father's eyes an action as criminal in itſelf, as it will be fatal to you in its conſequence.

balem in conſpectu meo velis. But what a difference is there between the one and the other!

I. Motive, drawn from religion. This is ſubdivided into three others, which are little more than barely ſhewn, but in a lively and eloquent manner, without a circumſtance or word which does not carry its weight. 1. The faith of treaties confirmed by oaths and ſacrifices. 2. The ſacred and inviolable laws of hoſpitality. 3. The authority of a father over a ſon. [z] *Paucæ horæ ſunt, intra quas jurantes quicquid deorum eſt, dextræ dextras jungentes, fidem obſtrinximus, ut ſacratas fide manus digreſſi ab colloquio extemplo in cum armaremus? Surgis ab hoſpitali menſa, ad quam tertius Campanorum adhibitus ab Annibale es, ut eam ipſam menſam cruentares hoſpitis ſanguine? Annibalem pater filio meo potui placare: filium Annibali non poſſum?*

II. Motive. [a] *Sed ſit nihil ſancti; non fides, non religio, non pietas: audeantur infanda, ſi non perniciem nobis cum ſcelere afferunt.* This is no more than a tranſition; but how finely is it embelliſhed! What juſtneſs and elegance in the diſtribution, which reſumes in three words the three parts of the firſt motive! *faith*, for the treaty; *religion*, for the hoſpitality; *piety*, for the reſpect which a ſon owes to a father. *Audeantur infanda, ſi non perniciem nobis cum ſcelere afferunt.* This is a very beautiful thought, and leads us naturally from the firſt motive to the ſecond.

[z] It is but a few minutes ſince we bound ourſelves by the moſt ſolemn oaths; that we gave Hannibal the moſt holy teſtimonies of an inviolable friendſhip; and ſhall we, when we are ſcarce riſen from the entertainment, arm that very hand againſt him, which we preſented to him as a pledge of our fidelity? That table where the Gods preſide who maintain the laws of hoſpitality, to which you were admitted by a particular favour, of which only two Capuans had a ſhare; leave you that ſacred table with no other view but to defile it the next moment with the blood of your inviter? Alas, after I obtained my ſon's pardon from Hannibal, is it poſſible that I cannot prevail with my ſon to pardon Hannibal?

[a] But let us have no regard for thoſe things which are moſt ſacred among men; let us violate at one and the ſame time, faith, religion, and piety; let us perpetrate the blackeſt action, provided our deſtruction be not infallibly annexed to our crime.

[b] *Unus*

[*b*] *Unus aggreſſurus es Annibalem? Quid illa turba tot liberorum ſervorumque? Quid in unum intenti omnium oculi? Quid tot dextra? Torpeſcentne in amentia illa? Vultum ipſius Annibalis, quem armati exercitus ſuſtinere nequeunt, quem horret populus Romanus, tu ſuſtinebis?* What a multitude of thoughts, figures, and images? and this only to declare that Perolla could not attack Hannibal without expoſing himſelf to inevitable death. How admirable is the oppoſition between whole armies, which cannot bear the ſight of Hannibal, the Roman people themſelves, who tremble at his looks, and a weak private man! *tu* (thou).

III. Motive. [*c*] *Et, alia auxilia deſint, me ipſum ferire, corpus meum opponentem pro corpore Annibalis, ſuſtinebis? Atqui per meum pectus petendus ille tibi tranſfigenduſque eſt.*

I admire the ſimplicity and brevity of this laſt motive, as much as the vivacity of that which precedes it. A youth would be tempted to add ſome thoughts in this place; and to expatiate on the paſſage: can you imbrue your hands in the blood of your father? Tear life from him from whom you received your own? &c. But ſo great a maſter as Livy is well appriſed, that it ſuffices to hint ſuch a motive, and that to amplify would only weaken it.

The peroration. [*d*] *Deterreri hic ſine te potius, quem illic vinci. Valeant preces apud te meæ, ſicut pro te hodie valuerunt.* Pacuvius had hitherto employed the

[*b*] Do you alone pretend to attack Hannibal? But to what end! Do you imagine, that the multitude of free men and ſlaves who ſurround him; all thoſe eyes that are conſtantly fixed upon him, in order to ſecure him from danger; or that ſo many hands always ready to defend him, would be blaſted and immoveable, the moment you make this mad attempt? Will you be able to ſupport only the looks of Hannibal; thoſe formidable looks, which whole armies cannot ſupport, and which make the Romans themſelves tremble?

[*c*] And ſuppoſe we were deprived of all other aſſiſtance, will you have the boldneſs to ſtrike me too, when I protect him with my body, and place myſelf between him and your ſword? For I declare, that you cannot come at him, without ſtabbing me.

[*d*] Soften your reſentments, my ſon, this very inſtant; and don't reſolve to periſh in ſo ill concerted an enterpriſe. Let my intreaties have ſome influence over you, ſince they have been ſo efficacious this day in your favour.

moſt lively and moving figures. Every thing is full of ſpirit and fire; no doubt but his eyes, his countenance, and hands, were more eloquent than his tongue. But he is ſoftened on a ſudden: he aſſumes a more ſedate one, and concludes with intreaties, which, from a father, are more powerful than any arguments that can be brought. Accordingly, the ſon cannot hold out againſt this laſt attack. The tears which began to fall down his cheeks, demonſtrated his confuſion. The kiſſes of a father, who embraced him tenderly a long time, and his repeated and urgent intreaties, brought him at laſt to promiſe that he would not perpetrate ſuch an offence. *Lacrymantem inde juvenem cernens, medium complectitur, atque oſculo hærens, non ante precibus abſtitit, quam pervicit ut gladium poneret, fidemque daret nihil facturum tale.*

ARTICLE THE SECOND.

Of THOUGHTS.

THOUGHT is a very vague and general word, having many different ſignifications, like the Latin word *ſententia*. It is evident enough, that the thoughts we are examining in this place are thoſe which are introduced into works of genius, and are one of their chief beauties.

This properly forms the foundation and body of a diſcourſe [*e*]; for elocution is only its dreſs and ornament. We muſt then inculcate this grand principle into young people very early, which is ſo often repeated by Cicero and Quintilian, [*f*] viz. that words are made only for things; that they are intended for no other end but to diſplay, or at moſt to embelliſh our thoughts; [*g*] that the choiceſt and brighteſt ex-

[*e*] Quorundam elocutio res ipſas effœminat, quæ illo verborum habitu veſtiuntur. Quintil. Procem. l. 8.

[*f*] Sit cura elocutionis quam maxima, dum ſciamus tamen nihil verborum cauſa eſſe faciendum; cum verba ipſa rerum gratia ſint reperta. Quint. Procem. l. 8. Quibus (verbis) ſolum à natura ſit officium attributum, ſervire ſenſibus. Quint. l. 12. c. 10.

[*g*] Quid eſt tam furioſum quam verborum vel optimorum atque ornatiſſimorum ſonitus inanis, nulla ſubjecta ſententia? 1. de Orat. n. 51.

preſſions,

preſſions, uninformed with good ſenſe, muſt be looked upon as empty, and contemptible ſounds, altogether ridiculous and fooliſh; that on the contrary, we muſt eſteem ſolid thoughts and reaſons, though unadorned, becauſe truth alone, in whatſoever manner it appears, is always eſtimable; in fine, [g] that an orator may beſtow ſome care upon words, but muſt apply his chief attention to things.

We muſt likewiſe make youth obſerve, that the thoughts with which good authors embelliſh their diſcourſes are plain, natural, and intelligible; that they are neither affected nor far-fetched, and, as it were, forced in, in order to diſplay wit; but that they always riſe out of the ſubject to be treated of, from which they ſeem ſo inſeparable, that we cannot ſee how the things could have been otherwiſe expreſſed, whilſt every one imagines he would expreſs them the ſame way himſelf. But theſe obſervations will be more obvious by examples.

The combat of the Horatii and the Curiatii.

The deſcription of this combat is, certainly, one of the moſt beautiful paſſages in [h] Livy, and the moſt proper to teach youth how to adorn a narration with natural and ingenious thoughts. In order to know the art and delicacy of this fine paſſage, we need only reduce it to a ſimple relation, by diveſting it of all its ornaments, without however omitting any eſſential circumſtance. I ſhall mark the different parts by different figures, in order the better to diſtinguiſh, and compare them afterwards, with the narrative itſelf, as we find it in Livy.

1. *Fœdere icto trigemini, ſicut convenerat, arma capiunt.*
2. *Statim in medium inter duas acies procedunt.*
3. *Conſederant utrinque pro caſtris duo exercitus, in hoc ſpectaculum totis animis intenti.*
4. *Datur ſignum, infeſtiſque armis terni juvenes concurrunt.*

[g] Curam ergo verborum, rerum volo eſſe ſolicitudinem. Quint. Procem. l. 8.

[h] Lib. 1.

5. *Cum aliquandiu inter ſe æquis viribus pugnâſſent; duo Romani, ſuper alium alius, vulneratis tribus Albanis, expirantes corruerunt.*
6. *Illi ſuperſtitem Romanum circumſiſtunt. Forte is integer fuit. Ergo, ut ſegregaret pugnam eorum, capeſſit fugam, ita ratus ſecuturos, ut quemque vulnere affectum corpus ſineret.*
7. *Jam aliquantum ſpatii ex eo loco, ubi pugnatum eſt, aufugerat, cum reſpiciens videt magnis intervallis ſequentes: unum haud procul ab ſeſe abeſſe: in eum magno impetu redit, eumque interficit.*
8. *Mox properat ad ſecundum, eumque pariter neci dat.*
9. *Jam æquato marte ſinguli ſupererant, numero pares, ſed longe viribus diverſi.*
10. *Romanus exultans*, duos *inquit*, fratrum manibus dedi; tertium cauſæ belli hujuſce, ut Romanus Albano imperet, dabo. *Tum gladium ſuperne illius jugulo defigit: jacentem ſpoliat.*
11. *Romani ovantes ac gratulantes Horatium accipiunt.*
12. *Inde ex utraque parte ſuos ſepeliunt.*

The buſineſs is to enlarge upon this narration, and to enrich it with Thoughts and images which may engage and ſtrike the reader in a lively manner, and repreſent this action to him in ſuch a light as he may imagine he does not read but ſee it, in which the greateſt power of eloquence conſiſts. To effect this, we need only conſult nature, by carefully ſtudying the emotions, and examining attentively what muſt have paſſed in the hearts of the Horatii and Curiatii, of the Romans and Albans, upon the occaſion, and to paint every circumſtance in ſuch lively, and at the ſame time ſuch natural colours, that we imagine we are ſpectators of the combat. This Livy performs in a ſurpriſing manner.

[*i*] 1. *Fœdere icto trigemini, ſicut convenerat arma capiunt.*

[*i*] 1. The treaty being concluded, the three brothers on each ſide take arms according to agreement.

[*k*] 2.

[*k*] 2. *Cum ſui utroſque adhortarentur, Deos patrios, patriam, ac parentes, quicquid civium domi, quicquid in exercitu ſit, illorum tunc arma, illorum intueri manus; feroces & ſuopte ingenio, & pleni adhortantium vocibus, in medium inter duas acies procedunt.*

It was natural for each party to exhort their own champions, and repreſent to them, that all their country had their eyes upon their combat. This is a fine Thought, but it is very much improved by the manner of turning it; an exhortation more at length would be cold and languid. In reading the laſt words, we imagine we ſee thoſe generous combatants advancing between the two armies, with a noble intrepid air of defiance.

[*l*] 3. *Conſederant utrinque pro caſtris duo exercitus, periculi magis præſentis quam curæ expertes: quippe imperium agebatur, in tam paucorum virtute atque fortuna poſitum. Itaque ergo erecti ſuſpenſique in minime gratum ſpectaculum animo intenduntur.*

Nothing was more ſuitable here than this Thought, *periculi magis præſentis quam curæ expertes*; and Livy immediately aſſigns the reaſon of it. What image do theſe two words, *erecti ſuſpenſique* paint in our minds!

[*m*] 4. *Datur ſignum; infeſtiſque armis, velut acies, terni juvenes, magnorum exercituum animos gerentes, con-*

[*k*] 2. While each party are exhorting their reſpective champions to do their duty, by repreſenting that their gods, their country, their fathers and mothers, the whole city and army, had their eyes fixed on their ſwords and actions; thoſe generous combatants, brave of themſelves, and ſtill more invigorated by ſuch preſſing exhortations, advance between the two armies.

[*l*] 3. They were ranged on both ſides round the field of battle, being more uneaſy on account of the conſequences to the ſtate, than to the danger to which themſelves are expoſed, becauſe the combat was to determine which of the two nations ſhould govern the other; and ſo being agitated with theſe reflections, and ſolicitous about the event, they gave their whole attention to a fight which could not but alarm them.

[*m*] 4. The ſignal is given; the champions march three and three againſt each other; themſelves alone inſpired with the courage of armies. Both ſides inſenſible of their own danger, having nothing before their eyes, but the ſlavery or liberty of their country, whoſe future deſtiny depends wholly upon their valour. The moment the claſhing of their weapons is heard, and the glitter of their ſwords is ſeen; the ſpectators, ſeized with fear and alarm (while hope of ſucceſs inclined on either ſide), continued motionleſs; ſo that one would have ſaid they had loſt the uſe of their ſpeech, and even of breath.

currunt. Nec his, nec illis periculum ſuum, publicum imperium ſervitiumque obverſatur animo, futuraque ea deinde patriæ fortuna, quam ipſi feciſſent. Ut primo ſtatim concurſu increpuere arma, micanteſque fulſere gladii, horror ingens ſpectantes perſtringit; & neutrò inclinata ſpe, torpebat vox ſpirituſque.

Nothing can be added to the noble idea which Livy gives us of theſe combatants in this place. The three brothers were on each ſide like whole armies, and had the courage of armies; inſenſible of their own danger, they thought of nothing but the fate of the public, confided entirely to their perſonal valour: two noble thoughts, and founded in truth! But can any one read what follows, and not be ſeized with equal horror and trembling with the ſpectators of the fight? The expreſſions are all poetical in this place, and youth muſt be told, that poetical expreſſions, which are to be uſed ſeldom and very ſparingly, were requiſite from the grandeur of the ſubject, and the neceſſity there was to deſcribe ſo glorious a ſpectacle in a ſuitable pomp of words.

The mournful ſilence which kept both ſides in a manner ſuſpended and immoveable, turned immediately into acclamations of joy, on the ſide of the Albans, when they ſaw two of the Horatii killed. The Romans, on the other hand, loſt all hope, and were in the utmoſt anxiety. Alarmed and trembling for the ſurviving Horatius, who was to combat three antagoniſts, they had no thoughts but of the danger he was in. Was not this the real ſenſe of both armies, after the fall of the two Horatii; and is not the picture which Livy has given us of it very natural?

[*n*] 5. *Conſertis deinde manibus, cum jam non motus tantum corporum, agitatioque anceps telorum armorumque, ſed vulnera quoque & ſanguis ſpectaculo eſſent; duo Ro-*

[*n*] 5. Afterwards when they began to engage, not only the motion of their hands, and the brandiſhing of their weapons, drew the eyes of the ſpectators, but the wounds, and blood running down; two Romans falling dead at the feet of the Albans, who were all wounded. Upon their falling, the Alban army ſhouted aloud, whilſt the Roman legions remained without hope, but not anxiety, trembling for the ſurviving Roman, ſurrounded by the three Albans.

mani

mani ſuper alium alius, vulneratis tribus Albanis, expirantes corruerunt. Ad quorum caſum cum conclamâſſet gaudio Albanus exercitus, Romanas legiones jam ſpes tota, nondum tamen cura deſeruerat, exanimes vice unius, quem tres Curiatii circumſteterant.

I ſhall give the remainder of this quotation with little or no reflection, to avoid a tedious prolixity. I muſt only obſerve to the reader, that the chief beauty of this relation, as well as of hiſtory in general, according to [o] Cicero's judicious remark, conſiſts in the ſurpriſing variety that runs through the whole, and the different emotions of fear, anxiety, hope, joy, deſpair, and grief, occaſioned by the ſudden alterations and unexpected viciſſitudes, which rouſe the attention by an agreeable ſurpriſe, keep the reader in a kind of ſuſpenſe, and give him incredible pleaſure even from that uncertainty, eſpecially where the narration concludes with an affecting and ſingular event. It will be eaſy to apply theſe principles to every thing that follows.

[p] 6. *Fortè is integer fuit; ut univerſis ſolus nequaquam par, ſic adverſus ſingulos ferox. Ergo, ut ſegregaret pugnam eorum, capeſſit fugam, ita ratus ſecuturos, ut quemque vulnere affectum corpus ſineret.*

[q] 7. *Jam aliquantum ſpatii ex eo loco, ubi pugnatum eſt, aufugerat, cùm reſpiciens videt magnis intervallis ſequentes:*

[o] Multam caſus noſtri tibi varietatem in ſcribendo ſuppeditabunt, plenam cujuſdam voluptatis, quæ vehementer animos hominum in legendo ſcripto retinere poſſit: nihil eſt enim aptius ad delectationem lectoris, quam temporum varietates, fortunæque viciſſitudines. . . . Ancipites variique caſus habent admirationem, lætitiam, moleſtiam, ſpem, timorem. Si verò exitu notabili concluduntur, expletur animus jucundiſſimæ lectionis voluptate. Cic. Ep. 12. l. 5. ad famil.

[p] 6. Happily, he was not wounded: thus being too weak againſt three, though ſuperior to any one of them ſingle, he had recourſe to a ſtratagem, in which he ſucceeded. In order to divide his adverſaries, he fled, being perſuaded they would follow him with more or leſs expedition, as their ſtrength, after ſo much loſs of blood, would permit.

[q] Having fled a conſiderable ſpace from the ſpot where they had fought, he looked back and ſaw the Curiatii purſuing him at great diſtances from each other, and one of them very near: upon which he turned, and charged him with all his force; and while the Alban army were crying out to his brothers

quentes: unum haud procul ab ſeſe abeſſe. In eum magno impetu redit. Et, dum Albanus exercitus inclamat Curiatiis ut opem ferant fratri, jam Horatius cæſo hoſte victor ſecundam pugnam petebat.

[r] 8. *Tum clamore, qualis ex inſperato faventium ſolet, Romani adjuvant militem ſuum: & ille defungi prælio feſtinat. Prius itaque quam alter, qui nec procul aberat, conſequi poſſet, & alterum Curiatium conficit.*

[s] 9. *Jamque æquato marte ſinguli ſupererant, ſed nec ſpe nec viribus pares. Alterum intactum ferro corpus, & geminita victoria ferocem in certamen tertium dabant: alter, feſſum vulnere, feſſum curſu trahens corpus, victuſque fratrum ante ſe ſtrage, victori objicitur hoſti. Nec illud prælium fuit.*

How beautiful are the Thoughts and expreſſions! How lively the images and deſcriptions!

[t] 10. *Romanus exultans*, duos, *inquit* fratrum manibus dedi: tertium cauſæ belli hujuſce, ut Romanus Albano imperet, dabo. *Malè ſuſtinenti arma, gladium ſupernè jugulo defigit: jacentem ſpoliat.*

[u] 11. *Romani ovantes ac gratulantes Horatium accipiunt, eo majore cum gaudio, quo propiùs metum res fuerat.*

thers to ſuccour him, Horatius, who had already ſlain the firſt enemy, runs to a ſecond victory.

[r] 8. The Romans then encourage their champion with great ſhouts, ſuch as generally proceed from unexpected joy; and he, on the other hand, haſtens to put an end to the ſecond combat; and in this manner, before the other combatant, who was not far off, could come up to aſſiſt his brother, he killed him alſo.

[s] 9. There remained now but one combatant on each ſide; but though their number was equal, their ſtrength and hope were far from being ſo. The Roman, without a wound, and flushed with his double victory, advances with great confidence to this third combat. His antagoniſt, on the contrary, weak from the loſs of blood, and ſpent with running, ſcarce drags his legs after him; and, already vanquiſhed by the death of his brothers, encounters the victor. But this could not be called a combat.

[t] 10. The Roman then cried out with an air of triumph, I have ſacrificed the two firſt to the *manes* of my brothers; I will now ſacrifice the third to my country, that Rome may ſubdue Alba, and give laws to it. Curiatius being ſcarce able to carry his arms, the other thruſt his ſword into his breaſt, and afterwards takes his ſpoils.

[u] 11. The Romans receive Horatius in their camp, with a joy and acknowledgment proportioned to the danger they had eſcaped.

[x] 12. *Ad ſepulturam inde ſuorum nequaquam paribus animis vertuntur; quippe imperio alteri aucti, alteri ditionis alienæ facti.*

I believe nothing is more capable of forming the taſte of young people both for reading authors, and compoſition, than to propoſe ſuch paſſages as theſe to them; and to habituate them to diſcover their beauties without any aſſiſtance, by ſtripping them of all their embelliſhments, and reducing them to ſimple propoſitions, as we have done here. This method will teach them how to find out and expreſs Thoughts.

I ſhall add ſeveral reflections from father Bouhours, moſt of them with examples from Latin and French authors, taken from his *Maniére de bien penſer, &c.*

Different Reflections upon Thoughts.

I. Truth is the firſt quality, and in a manner the ſource of Thoughts. The moſt beautiful are vicious; or rather, thoſe which paſs for beautiful are not really ſo, unleſs founded in truth, p. 9.

Thoughts are the images of things, as words are the images of Thoughts; and to think, generally ſpeaking, is to form in one's ſelf the picture of an object either of the ſenſes or the underſtanding. Now images and pictures are only true from the reſemblance they bear to their objects. Thus a Thought is true, when it repreſents things faithfully; and falſe when it repreſents them otherwiſe than as they are in themſelves, p. 9.

Truth, which is indiviſible in other reſpects, is not ſo in this caſe. Thoughts are more or leſs true, as they are more or leſs conformable to their object. Entire conformity forms what we call the juſtneſs of a Thought; that is, as clothes fit, when they ſit well on the body, and are completely proportioned to the perſon who wears them; ſo Thoughts are juſt, when

[x] 12. After this, each party apply themſelves to burying their dead, but with ſentiments widely different; the Romans having enlarged their empire, and the Albans become the ſubjects of a foreign power.

they

they perfectly agree with the things they repreſent; ſo that a juſt Thought, to ſpeak properly, is a Thought true in all reſpects, and in every light we view it, p. 41.

We have a beautiful example of this in the Latin epigram upon Dido, which has been ſo happily tranſlated into the French language. For the better underſtanding it, we muſt ſuppoſe what hiſtory relates of this matter, viz. that Dido fled to Africa with all her wealth, after Sichæus had been killed; and alſo what poeſy feigns, viz. that ſhe killed herſelf after Æneas had left her.

[y] Infelix Dido, nulli bene nupta marito:
Hoc pereunte, fugis; hoc fugiente, peris.

Pauvre Didon, où t'a [z] réduite
De tes maris le triſte ſort?
L'un, en mourant, cauſe ta fuite;
L'autre, en fuïant, cauſe ta mort.

We muſt not however imagine that this exact play of words is any way eſſential to juſtneſs, which does not always require ſo much ſymmetry, or ſo great a ſport of terms. It is enough for the Thought to be true in all its extent, and that nothing be falſe in it, in whatever light we examine it, p. 41, 42.

Plutarch, who was a man of ſolid underſtanding, condemns the celebrated Thought of an hiſtorian upon the burning of the temple of Epheſus: *That it was no wonder this magnificent temple, dedicated to Diana, ſhould be burnt the very night Alexander was born; becauſe, as the goddeſs aſſiſted at Olympias's delivery, ſhe was ſo very buſy, that ſhe could not extinguiſh the fire.* It is ſurpriſing that [a] Cicero looked upon this as a pretty Thought; he who always thinks and judges

[y] Auſon.

[z] On a remarqué ici une faute contre la langue, qui demande *réduit* au maſculin parce que le nominatif eſt après le verbe.

[a] Concinnè, ut multa, Timæus: qui cùm in hiſtoria dixiſſet, qua nocte natus Alexander eſſet, eadem Dianæ Epheſiæ templum deflagraviſſe; adjunxit, minimè id eſſe mirandum, quod Diana, cùm in partu Olympiadis adeſſe voluiſſet, abfuiſſet domo. De nat. Deor. l. 2. n. 69.

right.

right. But it is ſtill more ſurpriſing, that ſo auſtere a judge as Plutarch had ſo far forgot his ſeverity, as to add, that the hiſtorian's reflection was cold enough to extinguiſh the fire, p. 49, 50.

Quintilian laughs very juſtly at certain orators, who imagined there was ſomething very beautiful in ſaying, *That great rivers were navigable at their ſprings, and that good trees bore fruit at their firſt ſhooting out of the ground.* [Theſe [*b*] compariſons may dazzle at firſt, and were very much cried up in Quintilian's time; but when we examine them narrowly, we diſcover the falſe in them,] p. 72.

II. To think juſtly, it is not enough that the Thoughts have nothing falſe in them, for they ſometimes become trivial by being true; and when Cicero applauds Craſſus on this ſubject of Thoughts, after ſaying that orator's were ſo juſt and true, he adds, they are ſo new and ſo uncommon: [*c*] *Sententiæ Craſſi tam integræ, tam veræ, tam novæ*, viz. that, beſides truth, which always ſatisfies the mind, ſomething more is wanting to ſtrike and ſurpriſe it. . . . Truth is to a Thought what foundations are to building; it ſupports and gives it ſolidity: but a building which had nothing to recommend it but ſolidity, would not pleaſe thoſe who are ſkilled in architecture. Beſides ſolidity, in well-built houſes, magnificence, beauty, and even delicacy, are required: and this I would have in the Thoughts we are now ſpeaking of. Truth, which pleaſes ſo much on other occaſions without any embelliſhment, requires it here; and its ornament is ſometimes no more than a new turn given to things. Examples will ſhew the reader my meaning.

Death ſpares none. This is a very true Thought, but it is very plain and common. In order to raiſe it, and make it new in ſome reſpect, we need only

[*b*] Quorum utrumque in iis eſt, quæ me juvene ubique cantari ſolebant: Magnorum fluminum navigabiles fontes ſunt: &, generoſioris arboris ſtatim planta cum fructu eſt. Quint. l. 8. c. 4.

[*c*] De Orat. l. 2. n. 188.

turn

turn it as Horace and Malherbe have done. The former, every body knows, has it thus:

Pallida mors æquo pulsat pede pauperum tabernas,
Regumque turres. *Carm. l.* 1. *od.* 4.

"Death overthrows equally the palaces of kings, "and the huts of the poor."

The second gives it a different turn.

Le pauvre en sa cabane, où le chaume le couvre,
Est sujet à ses loix,
Et la Garde qui veille aux barrieres du Louvre,
N'en défend pas nos Rois.

The turn of the Latin poet is more figurative and lively; that of the French poet more natural and delicate. There's something noble in both, p. 75, 78, 79.

1. [Elevated [*d*] Thoughts, which represent nothing but what is great to the mind, principally heighten a discourse.] It is the sublimity and grandeur of a Thought, which properly transports and ravishes us, provided it be conformable to the subject. For it is a general rule, that our Thoughts must suit our matter; and nothing is more inconsistent [*e*] than to introduce sublime Thoughts upon a mean subject, which requires only those of the mediate kind. It were almost better to introduce mediate Thoughts upon a great subject, which required sublime ones, p. 80.

[*f*] *Fortune has given you nothing greater than the power to preserve the lives of such multitudes; nor nature any thing better than the will to do so.* Thus the Roman orator speaks to Cæsar; and an historian speaks of the former in the following words. [*g*] *He owed his excellent endowments solely to himself; and his great ge-*

[*d*] Non ad persuasionem, sed ad stuporem rapiunt grandia. Long. de sublim. sect. 1.

[*e*] A sermone tenui sublime discordat, fitque corruptum, quia in plano tumet. Quint. l. 8. c. 3.

[*f*] Nihil habet nec fortuna tua majus, quàm ut possis, nec natura tua melius, quàm ut velis, conservare quàm plurimos. Orat. pro Lig. n. 38.

[*g*] Omnia incrementa sua sibi debuit: vir ingenio maximus, qui effecit ne, quorum arma viceramus, eorum ingenio vinceremur. Vell. Paterc. lib. 2.

pius

nius prevented the conquered nations from having the ſame advantage over the Romans by genius and knowledge, the Romans had over them by valour. But Seneca the elder ſays ſomething nobler and greater on this occaſion, [*h*] *That Cicero's underſtanding alone was equal to the Roman empire*, p. 83, 84.

Cicero ſpeaks very nobly of Cæſar, [*i*] by ſaying there was no occaſion to oppoſe the Alps againſt the Gauls, nor the Rhine againſt the Germans; that tho' the higheſt mountains ſhould be levelled, and the deepeſt rivers dried up, Italy would have nothing to fear; and that the brave actions and victories of Cæſar, would defend it much better than the ramparts with which nature had fortified it, p. 87.

Pompey, having conquered Tigranes king of Armenia, would not ſuffer him to continue long at his feet, but put the crown again upon his head. [*k*] *He reſtored him to his former condition*, ſays an hiſtorian, *thinking there was as much glory to make, as to conquer kings*, p. 88.

The funeral oration of Henrietta of France, queen of England, and that of Henrietta Anne of England, dutcheſs of Orleans (by M. Boſſuet), are full of Thoughts which Hermogenes calls majeſtic.

" Her great ſoul was ſuperior to her birth; any " other place but a throne had been unworthy of her.

" As gentle, familiar, and agreeable, as firm and " courageous, ſhe knew as well how to perſuade and " convince, as to command; and could make rea- " ſon no leſs prevalent than authority.

" Notwithſtanding the ill ſucceſs of his arms, " (ſpeaking of king Charles I.) though he could be " overcome, he could not be compelled; and as he " never refuſed any thing juſt and reaſonable when a

[*h*] Illud ingenium quod ſolum populus Romanus par imperio ſuo habuit. Controv. l. 1.

[*i*] Perfecit ille, ut ſi montes reſediſſent, amnes exaruiſſent, non naturæ præſidio, ſed victoria ſua rebuſque geſtis Italiam munitam haberemus. Contra Piſ. n. 82.

[*k*] In priſtinum fortunæ habitum reſtituit; æquè pulchrum eſſe judicans, & vincere reges, & facere. Val. Max. l. 5. c. 1.

" con-

" conqueror, he always rejected whatever was inglo-
" rious and unjuſt when a priſoner," p. 105.

Thoughts of this kind carry their own conviction along with them, ſeize the judgment in a manner by force, move our paſſions, and fire our ſouls.

2. This is then a firſt ſpecies of Thoughts, which not only gain belief, as being true, but excite admiration, as being new and extraordinary. Thoſe of the ſecond ſpecies are the agreeable, which ſurpriſe and ſtrike us ſometimes as much as the noble and ſublime; but effect that by their beauty, which the others do by grandeur and ſublimity. Sublime thoughts are alſo agreeable; but it is not their agreeableneſs that forms their character. They pleaſe, becauſe they have ſomething great, which always charms the mind: whereas the others pleaſe only becauſe they are agreeable. What is charming in the latter is like the ſoft, tender, and graceful touches we obſerve in ſome paintings. It is partly that *ſoft and facetious*, the *molle atque facetum*, which [*l*] Horace attributes to Virgil, and does not conſiſt in what we call humourous, but in ſome inexpreſſible grace, which cannot be defined in general, and of which there is more than one kind, p. 131, 132.

Compariſons taken from florid and delightful ſubjects form agreeable Thoughts, in like manner as thoſe we take from grand ſubjects form noble ones. " I
" think, ſays Coſtar, it is a great advantage for a
" perſon to be naturally inclined to good; which un-
" forced diſpoſition is like a gentle rivulet, that fol-
" lowing its own natural courſe, runs without obſtacle
" between two flowery banks. Methinks, on the con-
" trary, thoſe who are good from reflection, who per-
" form ſometimes more virtuous actions than the for-
" mer, are like thoſe fountains in which art does vi-
" olence to nature; and which, after having ſpouted
" their waters to the ſkies, are often ſtopped by the
" leaſt obſtacle."

[*l*] Satyr. 10. l. 1.

Balzac

Balzac thinks very prettily, when he says of a little river, "This beautiful stream is so fond of these meadows, that it divides itself into a thousand branches, and forms an infinite number of islands and turnings, in order to sport itself in them the more agreeably," p. 137, 138.

Ingenious fictions produce as agreeable effects in prose as in verse. They are so many diverting spectacles to the mind, which always please persons of taste and judgment. When Pliny the younger exhorts Cornelius Tacitus to follow his example, and study, even when hunting, he tells him, that [*m*] the exercise of the body exalts the mind; that woods, solitude, and even the silence of some sports, contribute very much to our thinking justly of things; in fine, that if he carried his tablets with him, he would find that Minerva delighted as much in forests and mountains, as Diana. Here is a little fiction in a very few words. Pliny had said before [*n*], that being at a hunting match, where they took three wild boars in toils, he sat down near the toils, with his tablets in his hand, writing down any happy thought which occurred to his mind, in order, that if he should chance to return home with empty hands, yet his pocket-book might be full. This is a pretty Thought; but there is more beauty in his imagining, that Minerva inhabits the woods as well as Diana, and that she is to be found in the valleys and mountains, p. 139, 140.

The agreeable arises generally from opposition; especially in Thoughts which have two meanings, and, as it were, two faces; for that figure which seems to deny what it advances, and contradicts itself in outward appearance, is vastly elegant. Sophocles says, the presents of an enemy are not presents, and that a

[*m*] Mirum est ut animus agitatione motuque corporis excitetur. Jam undique sylvæ, & solitudo, ipsumque illud silentium quod venationi datur, magna cogitationis incitamenta sunt. . . Experieris non Dianam magis montibus quam Minervam inerrare. L. 1. ep. 6.

[*n*] Ad retia sedebam: erant in proximo non venabulum aut lancea, sed stylus & pugillares. Meditabar aliquid, cnotabamque, ut, si manas vacuas, plenas tamen ceras reportarem. L. 1. ep. 6.

cruel mother is not a mother. [o] And Seneca tells us, a great fortune is great ſlavery; Tacitus, [p] that we are ſometimes guilty of the baſeſt and moſt ſervile actions for the ſake of power. [q] Horace ſpeaks of a ſage folly, of an active ſloth, and of a jarring concord. Some have ſaid, kings are ſlaves upon the throne; that the body and ſoul are two enemies which cannot part with each other, and two friends that cannot bear each other. According to Voiture, the ſecret to be healthy and gay, conſiſts in the exerciſe of the body, and the tranquillity of the mind. The ſame author ſays, ſpeaking of a perſon of quality who was a great genius, and his friend; I am never ſo haughty as when I receive his letters, nor ſo humble as when I am going to anſwer them, p. 146.

However, we muſt not fancy that a Thought cannot be agreeable or beautiful, unleſs it glitters and carries with it a play of words; ſimplicity alone ſometimes forms all its beauty. This ſimplicity conſiſts in a plain and ingenuous, but lively and rational air, ſuch as is obſerved ſometimes in a peaſant of good ſenſe, or in a witty child, p. 150.

3. There is a third ſpecies of Thoughts, which have agreeableneſs mixed with delicacy; or rather, whoſe whole agreeableneſs, beauty, and merit, are owing to their delicacy. We may ſay, a delicate Thought is the moſt exquiſite production, and as it were the quinteſſence of wit. In my opinion tutors ſhould reaſon upon the delicacy of the Thoughts which are introduced in works of genius, with relation to that of the works of nature. [r] The moſt delicate are thoſe which nature delights to work in miniature, and whoſe matter, being almoſt imperceptible, acts in ſuch a manner, that it is doubtful

[o] Magna ſervitus eſt magna fortuna. De Conſol. ad Polyb.

[p] Omnia ſerviliter pro dominatione. Hiſt. lib. 1.

[q] Inſanientis dum ſapientiæ conſultus erro. . . Strenua nos exerceat inertia. . . Rerum concordia diſcors. Horat.

[r] Rerum natura nuſquam magis, quàm in minimis tota. Plin. l. 11. c. 2.

In arctum coacta rerum naturæ majeſtas, multis nulla ſui parte mirabilior. Idem, l. 27. Procem.

whether

whether she intends to discover or conceal her art. Such is a perfect insect, the more worthy of admiration, as it is less visible, according to Pliny, p. 158, 160.

Let us say, by way of analogy, that a delicate Thought has this property, viz. to be comprised in a few words; and that its sense is not so visible or conspicuous. [s] One would at first sight imagine, that it conceals a part of its sense on purpose that we may search after, and guess at it; or at least, that she only presents a glimpse of it, to give us the pleasure of discovering it entirely, if we have genius: for as we must have good eyes, and employ even those of art, I mean telescopes and microscopes, to behold the master-pieces of nature; the intelligent and clear-sighted only are capable of discovering the whole force and sense of a fine Thought. This little mystery is, as it were, the soul of the delicacy of Thoughts; so that those which have nothing mysterious either in their foundation or turn, and discover themselves entirely at first sight, are not properly delicate, how witty soever they may be in other respects. Whence we may conclude, that delicacy adds something inexpressible to the sublime, and to the agreeable or beautiful, which will appear more clearly by examples, p. 160, 161.

Pliny the panegyrist tells his monarch, who had long refused the title of father of his country, and would not receive it till he thought he had deserved it; [t] *You are the only man who has been the father of his country before you were made so*, p. 162.

The river which made Egypt so fruitful by its regular inundations, having missed overflowing for one season, Trajan sent great quantities of corn for the relief of the people. [u] *The Nile*, says Pliny, *never*

[s] Auditoribus grata sunt hæc, quæ cùm intellexerint, acumine suo delectantur, & gaudent, non quasi audiverint, sed quasi invenerint. Quintil. l. viii. c. 2.

[t] Soli omnium contigit tibi, ut pater patriæ esses, antequam fieres.

[u] Nilus Ægypto quidem sæpe, sed gloriæ nostræ nunquam largior fluxit.

flowed more abundantly for the glory of the Romans, p. 163.

The ſame author ſays, upon Trajan's entry into Rome, [*x*] *Some proclaimed aloud, that they had ſeen enough after they had ſeen you: and others, that it was now neceſſary to extend life to the utmoſt*, p. 165.

There is a great deal of delicacy in Virgil's reflection on the imprudence or weakneſs of Orpheus, who, as he was bringing back his wife out of hell, looked back, and loſt her the ſame inſtant: [*y*] *A pardonable folly indeed, if the infernal gods were capable of pardoning*, p. 178.

There is no leſs delicacy in Cicero's applauſe of Cæſar: [*z*] *'Tis uſual in you to forget nothing but injuries*, p. 209.

Beſides the delicacy of Thoughts which are merely ingenious, there is one that reſults from the ſentiments, in which the natural affections have a greater ſhare than the underſtanding. [*a*] *I ſhall never ſee you more*, ſays a poet on occaſion of the death of a brother he loved paſſionately; *I ſhall never ſee you more, my dear brother; you who were dearer to me than life: but I will love you for ever.* Another ſpeaks thus of a perſon who was very dear to him: [*b*] *You are to me a numerous company in the moſt ſolitary and deſert places.* But there is nothing more delicate than the complaints of a turtle-dove, introduced ſpeaking in a little dialogue in verſe, between that bird and a man who paſſes by.

LE PASSANT.

Que fais-tu dans ce bois, plaintive tourterelle ?
Turtle, why moan you in this grove ?

LA TOURTERELLE.

Je gémis: j'ai perdu ma compagne fidelle.
The loſs, alas! of her I love.

[*x*] Alii ſe ſatis vixiſſe, te viſo, te recepto; alii nunc magis eſſe vivendum prædicabant.

[*y*] Cùm ſubita incautum dementia cepit amantem;
Ignoſcenda quidem, ſcirent ſi ignoſcere manes. Geor. l. 4.

[*z*] Obliviſci nihil ſoles, niſi injurias. Orat. pro Ligar. n. 35.

[*a*] Nunquam ego te, vitâ frater amabilior, Aſpiciam poſthac; at certè ſemper amabo. Catul.

[*b*] In ſolis tu mihi turba locis. Tibul.

LE

LE PASSANT.

Ne crains tu point que l'Oiſeleur
Ne te faſſe mourir comme elle?
The fowler's art doſt thou not fear;
Who thy complaints perhaps may hear?

LA TOURTERELLE.

Si ce n'eſt lui, ce ſera me douleur.
No, 'tis from him I hope relief,
The end of life, the end of grief. p. 213, 216, 217.

I ſhall conclude this extract with a reflection no leſs rational than witty, of Father Bouhours; it is in his book of ingenious Thoughts. *Whatever*, ſays he, *is moſt delicate in the Thoughts and expreſſions of authors who have writ with great juſtneſs (and delicacy,) is loſt when turned into another language; not unlike thoſe exquiſite eſſences, whoſe ſubtile perfumes evaporate, when poured out of one veſſel into another*, p. 95.

Of SHINING THOUGHTS.

There is a kind of Thoughts, little known to the writers of the Auguſtan age, and which were in no eſteem or currency, till the decline of eloquence. Theſe conſiſt in a ſhort, lively, and ſhining way of expreſſing one's ſelf; which pleaſe chiefly by means of a certain point of wit, that ſtrikes us by its boldneſs and novelty, and by its ingenious, but very uncommon turn. Seneca had a great ſhare in introducing that vicious taſte at Rome; and it was ſo general and predominant in Quintilian's time [*c*], that the orators made it a law among themſelves, to cloſe almoſt every period with ſome ſparkling Thought, in order to gain the plaudits and acclamations of the auditors.

[*c*] Nunc illud volunt, ut omnis locus, omnis ſenſus, in fine ſermonis feriat aurem. Turpe autem ac prope nefas ducunt, reſpirare ullo loco, qui acclamationem non peticrit. Quint. l. 8. c. 5.

Quintilian's reflections upon that ſubject are very judicious [*d*]. He does not condemn ſuch kind of Thoughts in themſelves, which may make an oration great and noble, and give it at the ſame time ſtrength, grace, and elevation; he only condemns the abuſe and too great affectation of it. [*e*] He would have them be looked upon as the eyes of the diſcourſe; and eyes muſt not be ſpread over the whole body. [*f*] He agrees, that this new ornament may be added to the manner of writing among the ancients, as it was allowed to add to the ancient way of living, a certain neatneſs and elegance, which could not be condemned, and of which even endeavours ſhould be uſed to make a kind of virtue; but exceſs ſhould be avoided. [*g*] For, after all, the ancient ſimplicity of ſpeaking would ſtill be more valuable than this new licence.

[*h*] Indeed, when theſe Thoughts are too numerous, they hurt and ſuppreſs one another, like trees planted too near together; and occaſion the ſame obſcurity and confuſion in an oration, which too many figures do in a picture.

[*i*] Beſides, as theſe Thoughts, whoſe beauty conſiſts in being ſhort and lively, are diſtinct from one another, and each forms a complete ſenſe; the oration from thence becomes very diſjointed and conciſe, without any connexion, and, as it were, compoſed

[*d*] Quod tantum in ſententia bona crimen eſt? Non cauſæ prodeſt? non judicem movet? non dicentem commendat? Ibid.

[*e*] Ego hæc lumina orationis velut oculos quoſdam eloquentiæ eſſe credo: ſed neque oculos eſſe toto corpore velim. Ibid.

[*f*] Patet media quædam via: ſicut in cultu victuque acceſſit aliquis citra reprehenſionem nitor, quem, ſicut poſſumus, adjiciamus virtutibus. Ibid.

[*g*] Si neceſſe ſit, veterem illum horrorem dicendi malim, quam iſtam novam licentiam.

[*h*] Denſitas earum obſtat inviçem, ut in ſatis omnibus fruſtibuſque arborum nihil ad juſtam magnitudinem adoleſcere poteſt, quod loco, in quem creſcat, caret. Nec pictura, in qua nihil circumlitum eſt, eminet: ideoque artifices etiam, cùm plura in unam tabulam opera contulerunt, ſpatiis diſtinguunt... ne umbræ in corpora cadant. Quint. l. 8. c. 5.

[*i*] Facit res eadem conciſam quoque orationem. Subſiſtit enim omnis ſententia; ideòque poſt eam utique aliud eſt initium. Unde ſoluta fere oratio, & è ſingulis non membris, ſed fruſtis collata, ſtructurâ caret; cùm illa rotunda & undique circumciſa inſiſtere invicem nequeant. Ibid.

rather

rather of pieces and fragments, than of the members and parts which form a whole or perfect body. Now such a composition seems to be entirely opposite to the harmony of an oration, which requires more connexion and extent.

[*k*] We may likewise say, that these shining Thoughts cannot so justly be compared to a luminous flame, as those sparks of fire which fly through the smoke.

[*l*] In fine, when our only care is to croud them one upon the other, we become very indelicate in distinguishing and chusing; and, amongst such a number, there must necessarily be a great many flat, puerile, and ridiculous ones.

It is obvious to those who are ever so little acquainted with Seneca, that what I have now said is his portrait, and the peculiar character of his writings; and Quintilian observes it evidently in another place [*m*], where, after doing justice to the merit and learning of that great man, and acknowledging that we find in his works a great number of beautiful Thoughts, and just maxims for forming our manners, he adds, that with regard to eloquence, a vicious and depraved taste runs through almost every part of them; and that they are more dangerous, because they abound with agreeable faults, which we cannot but approve. For that reason he says, it were to be wished that so fine a genius, capable of every thing great in eloquence, of so rich and fruitful an invention, had had a more correct taste, and a more exact discernment; that he had been less enamoured of his own produc-

[*k*] Lumina illa non flammæ, sed scintillis inter fumum emicantibus, similia dixeris. Ibid.

[*l*] Hoc quoque accidit, quòd solas captanti sententias, multas necesse est dicere leves, frigidas, ineptas. Non enim potest esse delectus, ubi numero laboratur. Ibid.

[*m*] Multæ in eo claræque sententiæ, multa etiam morum gratiâ legenda; sed in eloquendo corrupta pleraque, atque eo perniciosissima, quòd abundant dulcibus vitiis. Velles eum suo ingenio dixisse, alieno judicio. Nam . . . si non omnia sua amâsset, si rerum pondera minutissimis sententiis non fregisset, consensu potiùs eruditorum, quàm puerorum amore, comprobaretur. . . . Multa probanda in eo, multa etiam admiranda sunt, eligere modò curæ sit; quod utinam ipse fecisset! Digna enim fuit illa natura, quæ meliora vellet, quæ quod voluit effecit. Quint. l. 10. c. 1.

tions; that he had known how to make a proper choice of them; and, above all, that he had not weakened the important matters he treated, by a croud of trifling Thoughts, [n] which may deceive at firſt from the appearance and glitter of wit, but which are found frigid and puerile, when examined with ſome attention.

I ſhall extract ſome paſſages from this author, that youth may compare his ſtyle with Cicero's and Livy's, and examine whether Quintilian's judgment of it be well founded, or whether it be the effect of prejudice to Seneca.

I. *Conference between Demaratus and Xerxes.*

[o] *Cum* [p] *bellum Græciæ indiceret Xerxes, animum tumentem, oblitumque quàm caducis confideret nemo non impulit. Alius aiebat, non laturos nuncium belli, & ad primam adventûs famam terga verſuros. Alius, nihil eſſe dubii quin illâ mole non vinci ſolùm Græcia, ſed obrui poſſet: magis verendum ne vacuas deſertaſque urbes invenirent, & profugis hoſtibus vaſtæ ſolitudines relinquerentur, non habituris ubi tantas vires exercere poſſent. Alius, illi vix rerum naturam ſufficere: anguſta eſſe claſſibus maria, militi caſtra, explicandis equeſtribus copiis campeſtria: vix patere cœlum ſatis ad emittenda omni manu tela.*

[n] Plerique minimis etiam inventiunculis gaudent, quæ excuſſæ riſum habent, inventæ facie ingenii blandiuntur. Quint. l. 8. c. 5.

[o] Senec. de benefic. l. 6. c. 31.

[p] At the time that Xerxes, puffed up with pride, and blinded with a vain opinion of his ſtrength, meditated a war againſt Greece; all the courtiers who were about him, endeavoured to vie with each other, in puſhing him, by their extravagant flatteries, down the precipice to which his ambition led him; one ſaying, that the bare news of the war would fill the Greeks with confuſion; and that they would fly at the firſt report of his march. Another ſaid, that, having ſo great an army, he was not only ſure of conquering Greece, but of entirely deſtroying it; and that there was nothing to fear, but that upon his arrival he ſhould find the cities abandoned, and the country a perfect deſert, by the precipitate flight of the people; and conſequently that his great armies would have no enemies to engage. On the other ſide, they gave him to underſtand, that nature itſelf was ſcarce capacious enough for him; that the ſeas were too narrow for his fleets; that no camp was large enough for his infantry, nor any plain for his cavalry; and that there would hardly be ſpace enough in the air for the darts which would be thrown from ſuch an infinite number of hands.

[q] *Cum*

[q] *Cum in hunc modum multa undique jactarentur, quæ hominem nimia æstimatione sui furentem concitarent; Demaratus Lacedæmonius solus dixit, ipsam illam qua sibi placeret multitudinem, indigestam & gravem, metuendam esse ducenti; non enim vires, sed pondus habere: immodica nunquam regi posse; nec diu durare, quicquid regi non potest.*

[r] *In primo, inquit, statim monte Lacones objecti dabunt tibi sui experimentum. Tot ista gentium millia trecenti morabuntur: hærebunt in vestigo fixi, & commissas sibi angustias tuebuntur, & corporibus obstruent. Tota illos Asia non movebit loco. Tantas minas belli, & pene totius humani generis ruinam, pauciſſimi sustinebunt. Cùm te mutatis legibus suis natura transmiserit, in semitâ hærebis, & æstimabis futura damna, cùm putaveris quanti Thermopylarum angusta constiterint. Scies te fugari posse, cum scieris posse retineri.*

[s] *Cedent quidem tibi pluribus locis, velut torrentis modo ablati, cujus cum magno terrore prima vis defluit: deinde hinc atque illinc coorientur, & tuis te viribus prement.*

[q] Among all these compliments which were so likely to turn the brain of a prince who was already intoxicated with the idea of his greatness, Demaratus a Spartan was the only man who durst tell him, that the foundation of his confidence was the very thing he ought most to fear; that so vast a body of forces, so enormous and monstrous a throng, had weight, but no strength; that it is impossible to govern or manage what has neither bounds or measure, and that what cannot be governed, cannot subsist for any time.

[r] An handful of people whom you will meet on the first mountain you come to, will convince you of the courage of the Spartans; three hundred of these will stop the millions you drag after you; they will stand immoveable in the pass which will be committed to their care, and they will defend it to the last breath, and will make a barrier and rampart of their bodies; all the power of Asia will not make them retreat one step; they alone will stand the dreadful onset of almost the whole world united against them. After you have forced nature to change all her laws, in order to open a way for you, you will be stopped in a narrow passage. You may judge of the loss you will afterwards sustain, by that which the passage of Thermopylæ will occasion, when, at the same time you find they can stop you, you will also find they can put you to flight.

[s] Your armies, like an impetuous flood, whose first efforts nothing can resist, may at first carry every thing before them; but your enemies will rally immediately, and, attacking you on different sides, will destroy you by your own strength.

[t] *Verum*

[t] *Verum eſt quod dicitur, majorem belli apparatum eſſe, quàm qui recipi ab his regionibus poſſit, quas oppugnare conſtituis. Sed hæc res contra nos eſt. Ob hoc ipſum te Græcia vincet, quia non capit. Uti toto te non potes.*

[u] *Præterea, quæ una rebus ſalus eſt, occurrere ad primos rerum impetus, & inclinatis opem ferre non poteris, nec fulcire ac firmare labantia. Multò ante vinceris, quàm victum eſſe te ſentias.*

[x] *Cæterùm, non eſt quòd exercitum tuum ob hoc ſuſtineri putes non poſſe, quia numerus ejus duci quoque ignotus eſt. Nihil tam magnum eſt, quod perire non poſſit, cui naſcitur in perniciem, ut alia quieſcant, ex ipſa magnitudine ſua cauſa.*

[y] *Acciderunt quæ Demaratus prædixerat. Divina atque humana impellentem, & mutantem quicquid obſtiterat, trecenti ſtare juſſerunt: ſtratuſque per totam paſſim Græciam Xerxes intellexit, quantum ab exercitu turba diſtaret.*

[z] *Itaque Xerxes, pudore quàm damno miſerior, Demarato gratias egit, quòd ſolus ſibi verum dixiſſet, & permiſit*

[t] What is reported is very true, viz. that the country you are going to attack is not ſufficient to contain ſuch immenſe preparations of war. But this makes directly againſt us. Greece will conquer you, becauſe it cannot contain you; you will be able to employ only a part of yourſelf.

[u] Beſides, that which forms the ſecurity and refuge of an army, becomes abſolutely impracticable to you. You will neither be able to give proper orders, nor to come up time enough to the firſt ſhocks your army will receive, nor to ſupport thoſe who give way, nor encourage thoſe who begin to retire; ſo that you will be overcome, long before you can be near enough to be ſenſible of it.

[x] To conclude, Do not flatter yourſelf, that nothing will be able to reſiſt your forces, becauſe their numbers are not known even to their general. There is nothing ſo great but may periſh; when, tho' there is no other obſtacle, its own greatneſs is one cauſe productive of ruin.

[y] Every thing happened according to Demaratus's prediction. Xerxes, who had made a reſolution to ſurmount all the obſtacles which gods and men ſhould oppoſe to his enterpriſes, and who had overthrown every thing that oppoſed his paſſage, was ſtopped by three hundred men; and, ſeeing very ſoon the remains of his formidable armies diſperſed and defeated throughout all Greece, he found the difference between multitudes and an army.

[z] Then Xerxes, more unhappy from the ſhame and diſgrace of ſo ſenſeleſs an expedition, than the loſs he had ſuſtained, thanked Demaratus, becauſe only he told him the truth; and gave him leave to aſk what favour he would: upon which the latter deſired the liberty

permiſit petere quod velet. Petit ille ut Sardes, maximam Aſiæ civitatem, curru vectus intraret, rectam capite tiaram gerens: id ſolis datum regibus. Dignus fuerat præmio, antequam peteret. Sed quàm miſerabilis gens, in qua nemo fuit qui verum diceret regi, niſi qui non dicebat ſibi!

We muſt own, that this little piece of Seneca is very fine, and that Demaratus's diſcourſe is full of good ſenſe and juſt reflections; but methinks the ſtyle is too uniform, and the antitheſis too often made uſe of. The Thoughts are too cloſe, and too much crouded. [*a*] They are all disjointed from one another, which makes the ſtyle too conciſe and abrupt. [*b*] A kind of point concludes almoſt every period. *Scies te fugari poſſe, cùm ſcieris poſſe retineri—Ob hoc ipſum te Græcia vincet, quia non capit.—Multò ante vinceris, quàm victum eſſe te ſentias.* This is not ſo diſtaſteful, when we read only one diſtinct paſſage; but, when a whole work is in the ſame ſtrain, it is not eaſy to bear the reading of it for any time, whereas thoſe of Cicero and Livy never tire.

Beſides, can we uſe ſo unconnected and corrupt a ſtyle for diſcourſes, where the auditors are to be inſtructed and affected; and can it therefore be proper for the bar or the pulpit?

We ſometimes meet in Cicero with this kind of Thoughts, cloſing a period in a ſhort and ſprightly manner; but he is diſcreet and ſparing in the uſe of thoſe graces, which are, as it were, the ſalt and ſeaſoning of a diſcourſe; and which, for that reaſon, muſt not be laviſhed.

of making his entry into Sardis (one of the greateſt cities of Aſia) in a chariot, with an upright tiara upon his head, a privilege granted to kings only. He would have deſerved that favour, had he not aſked it. But what idea ſhall we entertain of a nation, where there was not a perſon to ſpeak truth to the king, except one who did not tell it to himſelf?

[*a*] Unde ſoluta ferè oratio, & è ſingulis non membris, ſed fruſtis collata.

[*b*] Nunc illud volunt, ut omnis locus, omnis ſenſus, in fine ſermonis feriat autem.

[*c*] *Leviculus*

[c] *Leviculus* [d] *ſanè noſter Demoſthenes, qui illo ſuſurro delectari ſe dicebat aquam ferentis mulierculæ, ut mos in Grecia eſt, inſuſurrantiſque alteri: Hic eſt ille Demoſthenes. Quid hoc levius? ut quantus orator! Sed apud alios loqui videlicet didicerat, non multum ipſe ſecum.* This Thought is very like that of Seneca's, *Quam miſerabilis gens, in qua nemo fuit qui verum diceret regi, niſi qui non dicebat ſibi!* "What a miſerable nation, in "which there was not one found who could ſpeak "truth to the king, except what he ſaid to himſelf!"

II. *Seneca's Reflection upon a ſaying of Auguſtus.*

[e] Seneca relates a ſaying of Auguſtus, who, being very much troubled for his having divulged the irregularities of his daughter, ſaid, *he would not have been guilty of ſo much imprudence, had Agrippa or Mæcenas been living.* Seneca, to heighten this ſentence, makes a very judicious reflection upon it. [f] *Adeo tot habenti millia hominum, duos reparare difficile eſt! Cæſæ ſunt legiones, & protinus ſcriptæ: fracta claſſis, & intra paucos dies natavit nova: ſævitum eſt in opera publica ignibus, ſurrexerunt meliora conſumptis. Tota vita, Agrippæ & Mæcenatis vacavit locus.* Nothing is more beautiful or judicious than this Thought, *All loſſes may be repaired except that of a friend.* But he ſhould have ſtopped there.

[g] *Quid putem?* adds Seneca. *Defuiſſe ſimiles qui aſſumerentur? an ipſius vitium fuiſſe, qui maluit queri quam*

[c] Lib. 5. Tuſcul. n. 103.

[d] Demoſthenes, whom we admire ſo much, muſt have been very vain, when he was ſo ſenſibly affected, as he himſelf owns, with the little flattering expreſſion of a woman that carried water, who, pointing at him with her finger, whiſpered to a neighbour, *That is Demoſthenes.* How mean was this! And yet, how great an orator was he! But this proceeded from his having learnt to ſpeak to others, and ſeldom to ſpeak to himſelf.

[e] De Benef. l. 6. c. 32.

[f] So difficult it is, among ſo many millions, to find enough to repair the loſs of two! Legions have been cut to pieces, others have been raiſed immediately; a fleet has been wrecked, a new one has been built in a few days; a fire has conſumed public edifices, when others more magnificent than the former riſe almoſt immediately out of the earth: but while Auguſtus lived, the place of Agrippa and Mæcenas was always vacant.

[g] What ſhall I think of this ſaying of Auguſtus? Muſt I really imagine

quam quærere? Non eſt quod exiſtimemus Agrippam & Mæcenatem ſolitos illi vera dicere: qui, ſi vixiſſent, inter diſſimulantes fuiſſent. Regalis ingenii mos eſt, in præſentium contumeliam amiſſa laudare, & his virtutem dare vera dicendi, à quibus jam audiendi periculum non eſt.

Beſides that nothing is more trifling than this play of words, *maluit queri quam quærere*; the ſecond reflection deſtroys the firſt entirely. This ſuppoſes it a difficult matter to ſupply the loſs of good friends, and the other affirms quite the contrary. Farther, why does Seneca offer ſo much injury to Auguſtus, or rather to his two friends, as to ſay, they did not uſe to tell him the truth; and that they durſt not do it on the occaſion in queſtion? Mæcenas had always the liberty of ſpeaking freely to him; and we know, that, at a certain trial, where Auguſtus ſeemed inclinable to be cruel, this favourite, not being able to approach him, by reaſon of the croud, threw a little note to him in writing, by which he deſired him [*b*] *to come away, and not act the part of the executioner.* As for Agrippa, he had courage enough to adviſe Auguſtus to reſtore the commonwealth to its ancient liberty, at a time that he was maſter of the empire, and deliberating whether he ſhould form a republican or monarchical ſtate.

We ſee by this, that Seneca wanted a quality eſſential in an orator; that is, to know how to keep within the bounds of truth and beauty, and to prune, without mercy, whatever is more than neceſſary to the perfection of the piece, according to that fine rule in Horace [*i*], *Recideret omne quod ultra Perfectum traheretur.* [*k*] Seneca was too much enamoured of his own

imagine there were not ſuch men left in the empire as he could make choice of for friends; or was it his own fault, chuſing to complain, rather than to give himſelf the trouble of ſearching for them? It is not probable, that Agrippa and Mæcenas uſed to tell him truth; and, had they been living, they would have been as ſilent as others on this occaſion. But it is a piece of policy among princes to ſpeak well of the dead to ſhame the living; and to applaud the generous liberty of the former, in telling the truth, of which they have no longer any reaſon to be afraid.

[*b*] Surge tandem, carnifex.

[*i*] Satyr. 10. lib. 1.

[*k*] Si aliqua contemſiſſet. . . Si non

own genius; he could not prevail with himſelf to loſe or ſacrifice any of his productions; and often weakened the ſtrength, and debaſed the greatneſs of his ſubjects by little trifling Thoughts.

III. *Another Thought of Seneca upon the ſcarcity of ſincere friends.*

[*l*] We meet with another very beautiful Thought in the ſame place, upon the ſubject of friendſhip. Seneca ſpeaks of the croud who make their court to great men.

[*m*] *Ad quemcunque iſtorum veneris*, ſays he, *quorum ſalutatio urbem concutit, ſcito, etiamſi animadverteris obſeſſos ingenti frequentia vicos, & commeantium in utramque partem catervis itinera compreſſa, tamen venire te in locum hominibus plenum, amicis vacuum. In pectore amicus, non in atrio quæritur. Illo recipiendus eſt, illic retinendus, & in ſenſus recondendus.*

It muſt be acknowledged there is great beauty and vivacity in this Thought and turn, *venire te in locum hominibus plenum, amicis vacuum.* After all that has been ſaid of the buſtle and noiſe in the city, becauſe of the incredible concourſe of citizens who hurry to viſit the great, and fill their palaces; this antitheſis is very fine, *in locum hominibus plenum, amicis vacuum*; *into a place full of men, empty of friends.* But to what end are the following words, *in pectore amicus, non in atrio quæritur*; *a friend is to be ſought in the heart, and not in the antichamber?* I only ſee an antitheſis here, and nothing further, and I confeſs I have not been able to underſtand it.

non omnia ſua amâſſet, ſi rerum pondera minutiſſimis ſententiis non fregiſſet, conſenſu potiùs eruditorum quàm puerorum amore comprobaretur. Quint. l. 10. c. 1.

[*l*] Senec. de benef. l. 6. c. 34.

[*m*] If you viſit any of thoſe great men, to whom the whole city make their court; know, that tho' you find the ſtreets beſieged, and the roads barricaded by incredible numbers of people, who go backward and forward; yet you come into a place full of of men, and empty of friends. We muſt look for a friend in the heart, and not in the antichamber. It is there we muſt receive and keep him, it is there we muſt lodge him ſafely, as a depoſite of ineſtimable value.

F. Bou-

F. Bouhours has not forgot to tell us what judgment we are to form of Seneca. "Of all ingenious "writers, says he, Seneca is the least capable of re- "ducing his Thoughts to the boundaries required by "good sense. He would always please, and he is so "afraid that a Thought, which is beautiful in itself, "should not strike, that he represents it in all its "lights, and beautifies it with all the colours he can "throw upon it: so that one may say of him, what "his father said of an orator of his time: [n] *By re-* "*peating the same Thought, and turning it several ways,* "*he spoils it: not being satisfied with once saying a thing* "*well, he improves its merit quite away.*"

He cites a saying of cardinal Palavicini, which is pretty much in the Italian taste, but is however judicious. "Seneca, says the cardinal, perfumes his "Thoughts with amber and musk, which, at last, "affect the head; they are pleasing at first, but very "offensive afterwards."

Another very celebrated author forms the same judgment of Seneca, and gives, in a few words, excellent rules with regard to Thoughts.

"[o] There are, says he, two sorts of beauty in "eloquence, of which we must endeavour to make "youth sensible. The one consists in beautiful and "just, but at the same time, extraordinary and sur- "prising Thoughts. Lucian, Seneca, and Tacitus, "are full of those beauties. The other, on the con- "trary, does not any way consist in uncommon "Thoughts, but in a certain natural air, in an easy, "elegant, and delicate simplicity, which does not "force attention; but presents common, yet lively "and agreeable images; and which knows so hap- "pily how to follow all the impulses of the mind, "that it never fails of offering such objects to it on "every subject, as may affect it; and to express all the

[n] Habet hoc Montanus vitium, sententias suas repetendo corrumpit: dum non est contentus unam rem semel bene dicere, efficit ne bene dixerit. Controver. 5. l. 9.

[o] *M. Nicole, in his education of a prince, 2 Part, n.* 39, 40.

"passions

" paſſions and emotions, which the thing it repre-
" ſents ought to produce in it. Terence and Virgil
" are famous for this ſort of beauty; from whence
" we may obſerve, that it is more difficult than the
" other, ſince theſe two authors are much the hardeſt
" to imitate.

" If we have not the art of blending this natural
" and ſimple beauty with that of noble Thoughts,
" the more we endeavour to excel in writing and ſpeak-
" ing, the worſe we ſhall probably ſucceed; and the
" more genius we have, the more apt we ſhall be to
" fall into a vicious kind of eloquence. For hence it
" is we give into points and conceit, which is a very
" bad ſpecies of writing. And though the Thoughts
" ſhould be juſt and beautiful in themſelves, they yet
" would tire and oppreſs the mind, if too numerous,
" and applied to ſubjects which do not require them.
" Seneca, who is extraordinary when we conſider him
" ſeparately or in parts, wearies the mind, if we read
" much of him; and I believe, that if Quintilian
" had reaſon to ſay of him, that he is full of pleaſing
" faults, *abundat dulcibus vitiis*, we might juſtly ſay
" of him, that he is full of beauties, which are diſa-
" greeable by being too much crouded; and becauſe
" he ſeemed reſolved to ſay nothing that was plain,
" but to turn every thing into point and conceit. There
" is no fault we muſt endeavour to make children,
" who have made ſome advances in ſtudy, more ſen-
" ſible of, than this, becauſe none contributes more
" towards depriving us of the fruits of our ſtudies,
" with regard to language and eloquence."

[*p*] The reading of Seneca may however be very beneficial to youth, when their taſte and judgment begin to be formed by the ſtudy of Cicero. Seneca is an original, capable of giving wit to others, and of making invention eaſy to them. A great many paſſages may be borrowed from his treatiſe of cle-

[*p*] Verum ſic quoque jam robuſtis, & ſeveriore genere ſatis firmatis, legendus, vel ideo, quod exercere poteſt utrinque judicium. Quint. l. 10. c. 1.

mency,

mency, and from that of the ſhortneſs of life, which will accuſtom youth to find Thoughts of themſelves. This ſtudy will likewiſe teach them to diſtinguiſh the good from the bad. But the maſter muſt direct them in it, and not leave them to themſelves, leſt they ſhould miſtake the very faults of Seneca for beauties; which are the more dangerous, as they are more conformable to the genius of their age, and have charms in them, as we before obſerved, capable of ſeducing the moſt judicious.

ARTICLE THE THIRD.

Of the CHOICE *of* WORDS.

WE have ſeen, by all the examples hitherto cited, how uſeful the Choice of Words is, in repreſenting thoughts and proofs to advantage, and giving a clear idea of their beauty and force. Expreſſions indeed give things a new grace, and communicate that lively colouring, which is ſo well adapted to form rich paintings, and ſpeaking pictures; ſo that, by the changing, and ſometimes by the irregular placing of the words only, almoſt the whole beauty of a diſcourſe ſhall diſappear.

One would think, that the chief uſe a man ſhould make of his reaſon, ſhould be, to attend only to the things which are ſaid to him, without giving himſelf any trouble about the manner in which they are propoſed. But we experience the contrary every day, and it is perhaps one of the effects of the corruption and degeneracy of our nature, that, being immerſed in ſenſual pleaſures, we are ſcarce affected with any thing but what ſtrikes and moves the ſenſes; and that we ſeldom judge either of thoughts or of men, otherwiſe than by their dreſs and ornament.

Not that I think it a fault to prefer what is embelliſhed to what is not ſo. We have a ſtrong biaſs and inclination, not only to what is good and true, but

likewiſe to what is beautiful; and this attraction is derived to us from the Creator, who ſcarce preſents any thing to our eyes that is not lovely and amiable. The viciouſneſs in this is, that we are either more touched with outſide and ornament, than truth; or are affected with embelliſhments only, without any regard to things themſelves. But it is agreeable to the primary deſign of the Creator, that external beauty and agreeableneſs ſhould be of ſervice to ſet off and recommend what is otherwiſe good and true.

An orator is therefore under the abſolute neceſſity of being particularly careful and ſtudious of elocution [q], which may enable him to produce his thoughts in their full light; for without this, all his other qualifications, how great ſoever, would be of no uſe. This branch muſt be very eſſential to eloquence, ſince it received its name from it. [r] And indeed we find that elocution chiefly diſtinguiſhes the merit of an orator; forms the difference of ſtyles, on which the ſucceſs of an oration generally depends, and which, properly ſpeaking, art teaches us; for the reſt depends more on genius and nature.

We have treated elſewhere of the propriety and perſpicuity of words; and we are now upon their elegance and force. It is ſurpriſing, that words, which are common to every one, and have no intrinſic or peculiar beauty, ſhould acquire, in a moment, a luſtre that alters them entirely, when managed with art, and applied to certain uſes or occaſions. *Edificare*, i. e. *to build*, when ſpoke of a houſe, is a very plain word; but when the poet employs it to expreſs the ornaments with which the women decked the different ſtages of their head-dreſſes:

[q] Eloqui, hoc eſt, omnia quæ mente conceperis, promere, atque ad audientes perferre: ſine quo ſupervacua ſunt priora ſimilia gladio condito, atque intra vaginam ſuam hærenti. Quintil. in Procem. l. 2.

[r] Hoc maximè docetur; hoc nullus niſi arte aſſequi poteſt; hoc maxime orator oratore præſtantior; hoc genera ipſa dicendi alia aliis potiora; ut appareat in hoc & vitium & virtutem eſſe dicendi. Ibid.

[s] Tot

[s] Tot premit ordinibus, tot adhuc compagibus
Ædificat caput : [altum

It is like a diamond that ſparkles with a ſtrong light. Boileau has finely imitated Juvenal's thoughts and expreſſion.

Et qu'une main ſavante, avec tant d'artifice,
Bâtit de ſes cheveux l'élégant édifice.

" Thus the fair architect, with ceaſeleſs care,
" Plans the juſt fabric of her order'd hair."

We may indeed affirm, that Words have no value but what is communicated to them, and the art of the workman gives them. As they are intended to expreſs our thoughts, they ought to grow out of them ; [t] for good expreſſions are generally affixed to the things themſelves, and follow them as the ſhadow does the body. It is an error to think we ſhould always ſearch for them out of the ſubject, as tho' they hid themſelves from us, and we were obliged to employ a kind of violence in uſing them. [u] The moſt natural are the beſt. I ſuppoſe, as I obſerved elſewhere, that people have diligently ſtudied the lan-

[s] Juvenal. Sat. 7. v. 500.

[t] Res & ſententiæ vi ſuâ verba parient, quæ ſemper ſatis ornata mihi quidem videri ſolent, ſi ejuſmodi ſunt, ut ea res ipſa peperiſſe videatur. Cic. 2. de Orat. n. 146.

Rerum copia verborum copiam gignit. Cic. 3. de Orat. n. 125.

Cùm de rebus grandioribus dicas, ipſæ res verba rapiunt. Lib. 3. de fin. n. 19.

Verba erunt in officio . . . ſic ut ſemper ſenſibus inhærere videantur, atque ut umbra corpus ſequi. Quint. in Procem. l. 8.

Plerumque optima rebus cohærent, & cernuntur ſuo lumine. At nos quærimus illa, tanquam lateant ſemper, ſeque ſubducant. . . . Optima ſunt minimè accerſita, & ſimplicibus atque ab ipſa veritate profectis ſimilia.

[u] Qui rationem loquendi primùm cognoverit, tum lectione multâ & idoneâ copioſam ſibi verborum ſupellectilem comparârit . . . ei res cum nominibus ſuis occurrent. Sed opus eſt ſtudio præcedente, & acquiſitâ facultate & quaſi repoſita. Ibid.

Onerandum complendumque pectus maximarum rerum & plurimarum ſuavitate, copiâ, varietate. Cic. 3. de Orat. n. 121.

Celeritatem dabit conſuetudo. Paulatim res faciliùs ſe oſtendent, verba reſpondebunt, compoſitio ſequetur : cuncta denique, ut in familia bene inſtituta, in officio erunt . . . ſic ut non requiſita reſpondere, ſed ut ſemper ſenſibus inhærere videantur. Quint. l. 10. c. 3. & l. 8. in Procem.

guage they write in, that they have made a great collection of rich expreſſions from a cloſe and ſerious commerce with good authors; but above all, that they have furniſhed themſelves with all the knowledge requiſite in an orator: then the diction will give them little trouble. It is with Words in compoſing, as with ſervants in a well-regulated family; they don't wait till called for, they come of themſelves, and are always ready when wanted. The only difficulty lies in chuſing, and knowing how to employ them in their proper places.

This choice coſts us more time and trouble in the beginning, we being then obliged to examine, weigh, and compare things; but it becomes afterwards ſo eaſy and natural, that the [x] Words offer themſelves, and riſe under the pen, almoſt without our thinking of them. [y] A nice and exact care is required at firſt, but it ought to leſſen as we improve. There are however ſome orators, who being always diſſatisfied with themſelves, and very ingenious in giving themſelves pain, deſpiſe all the expreſſions which occur to them at firſt, though ever ſo uſeful, in order to ſearch after the moſt beautiful, the brighteſt, and moſt uncommon; and who loſe time in torturing themſelves with wrangling with every word, and almoſt every ſyllable.

[z] But this is an unprofitable labour, a miſtaken delicacy, which at laſt only extinguiſhes the fire of the

[x] Verba omnia, quæ ſunt cujuſque generis maximè illuſtria, ſub acumen ſtyli ſubeant & ſuccedant neceſſe eſt. Cic. 1. de Orat. n. 151.

[y] Iſta quærendi, judicandi, comparandi anxietas, dum diſcimus, adhibenda eſt, non cùm dicimus. . . . Quibuſdam tamen nullus finis calumniandi eſt, & cum ſingulis penè ſyllabis commorandi: qui, etiam cùm optima ſint reperta quæruntaliquid quod ſit magis antiquum, remotum, inopinatum . . . incredùli quidam & de ingenio ſuo peſſimè meriti, qui diligentiam putant facere ſibi ſcribendi difficultatem. Quint. in Procem. l. 8.

[z] Abominanda hæc infelicitas erat, quæ & curſum dicendi refrenat, & calorem cogitationis extinguit morâ & diffidentiâ. Quint. in Procem. l. 8.

Neque enim vis ſumma dicendi eſt admiratione digna, ſi infelix uſque ad ultimum ſolicitudo perſequitur, ac oratorem macerat & coquit, ægrè verba vertentem, & perpendendis coagmentandiſque eis intabeſcentem. Nitidus ille, & ſublimis,

the imagination, and makes the orator unhappy! The art of ſpeaking would be of no great value, did it always coſt ſo much pains, or were we condemned all our lives to the tedious taſk of hunting after Words, and of weighing and adjuſting them. The orator, if he deſerves the name, muſt be poſſeſſed of all the treaſures of eloquence, and of the art of managing them; like the poſſeſſor of an eſtate, who diſpoſes of it as he thinks fit.

There are ſeveral examples relating to the Choice of Words, in the article where I have treated of the elegance and delicacy of the Latin tongue; to which I will add a few more in this place.

Appius uſes a compariſon taken from hunting, to exhort the Romans to continue the ſiege of Veii in winter; telling them, that the pleaſure we find in it makes us forget the greateſt fatigues, and carries us into the moſt ſteep, craggy places, in ſpite of the ſeverity of the weather. [a] *Obſecro vos, venandi ſtudium ac voluptas homines per nives ac pruinas in montes ſylvaſque rapit: belli neceſſitatibus eam patientiam non adhibebimus, quam vel luſus ac voluptas elicere ſolet?* "For "heaven's ſake, when you ſuffer ſo much for the "pleaſure of hunting, which leads you through fo- "reſts and precipices, will you not ſuffer ſomething "for the neceſſities of war: when pleaſure can do "ſo much, will not duty do ſomething?" How ſtrong is the word *rapit!* To have a juſt ſenſe of it, we need only compare it with another expreſſion which Seneca uſes, in a thought not unlike this. He ſpeaks of merchants who undertake long and dangerous voyages by ſea and land, through an inſatiable thirſt of gain. [b] *Alium mercandi præceps cupiditas circa omnes terras, omnia maria, ſpe lucri ducit.* The word *ducit* is too ſlow for ſo violent a paſſion as avarice: *præceps cupiditas.*

mis, & locuples, circumfluentibus undique eloquentiæ copiis imperat. Quint. l. 12. c. 10.

[a] Liv. lib. 5. n. 5.
[b] De brevit. vitæ, c. 2.

Salluſt condemns the fury of ſoldiers againſt the vanquiſhed, and accounts for it thus: *Igitur hi milites, poſtquam victoriam adepti ſunt, nihil reliqui victis fecere. Quippe ſecundæ res ſapientum animos fatigant: ne illi, corruptis moribus, victoriæ temperarent.* "Theſe ſoldiers, therefore, when they had gained the victory, "left the conquered unmoleſted. Proſperity, by which "even the wiſe are in a manner fatigued out of their "virtue, muſt certainly be impoſſible to be reſiſted "by thoſe whoſe morals are corrupt." I would only fix upon this word *fatigant*. Is it poſſible to give a ſhorter or more lively repreſentation of the hard trials which moſt good people undergo in proſperity? It attacks them, purſues them inceſſantly, makes perpetual war againſt them, and does not leave them till it has deſpoiled them of their virtue; and if it cannot conquer them by force, it ſeems to hope at leaſt that they will give up their arms through fatigue and wearineſs. *Secundæ res ſapientum animos fatigant.*

This expreſſion makes me call to mind another of Tacitus, which is full as emphatical. [c] *An cùm Tiberius, poſt tantam rerum experientiam, vi dominationis convulſus & mutatus ſit, C. Cæſarem, &c.* which d'Ablancourt tranſlates to this purpoſe; "If Tiberius, "after ſuch long experience, ſuffered himſelf to be "corrupted by his good fortune, what muſt become "of Caligula?" &c. This tranſlation enervates the whole force of the thought, which conſiſts in theſe two words, *convulſus* and *vi dominationis*. *Convellere* ſignifies to tear away, to eradicate, to carry away by force, and to diſplace a thing by violence. There is in ſovereign power a pomp, a pride and haughtineſs, which attack the beſt princes with a violence they cannot guard againſt; ſo that being torn from themſelves, and their good inclinations, they are ſoon changed into other men. *Vi dominationis convulſus & mutatus.*

The ſame author ſpeaks of proſperity, in his hiſtories, in the ſame ſenſe with Salluſt, but under another

[c] Annal. l. 6. c. 48.

idea.

idea. [*d*] *Fortunam adhuc tantùm adverſam tuliſti. Secundæ res acrioribus ſtimulis animos explorant: quia miſeriæ tolerantur, felicitate corrumpimur. Fidem, libertatem, amicitiam, præcipua humani animi bona, tu quidem eâdem conſtantiâ retinebis; ſed alii per obſequium imminuent. Irrumpet adulatio, blanditiæ, peſſimum veri affectûs venenum, ſua cuique utilitas.* This paſſage is taken from Galba's ſpeech to Piſo, on his adopting and making him his aſſociate in the empire, which d'Ablancourt has tranſlated to this purpoſe. "Fortune "has hitherto been adverſe to you; ſhe is now chang- "ing to your advantage. Be now careful to make "yourſelf capable of ſupporting her favours as well "as her frowns. For the incentives of proſperity "are much more powerful than thoſe of adverſity; "becauſe we yield to the one, and reſiſt the other. "Although you ſhould preſerve your virtue, yet all "thoſe near your perſon will loſe theirs. Flattery "will take the place of truth, and intereſt that of "affection, to which they are poiſon and venom." Much might be ſaid upon this tranſlation, but that would be foreign to our preſent purpoſe. I only would obſerve, that it has not preſerved the beauty of theſe words *irrumpet adulatio*, which import, that whatever meaſures and precautions Piſo might take to keep off flattery, ſhe would however force herſelf a paſſage, and, in a manner, break through all the barriers he might oppoſe againſt her. The French does not ſufficiently repreſent that idea; *Flattery will take the place of truth.*

Pliny the naturaliſt, aſcribes the decay and ruin of morals to the prodigious expences of Scaurus during his ædileſhip. He expreſſes this thought in a wonderful manner, by a very few words, which are highly emphatical. [*e*] *Cujus neſcio an ædilitas maximè proſtraverit mores.* His ædileſhip completed the ruin of morals.

In all our good French writers, we meet with a multitude of expreſſions, either ſprightly or emphatical, ſhining or beautiful.

[*d*] Hiſtor. l. 1. c. 13. [*e*] Lib. 36. c. 15.

[*f*] *That man* (Maccabæus) *whom God had ſet over Iſrael, like a wall of braſs, where the forces of Aſia were ſo often ſhattered, after defeating powerful armies .... came every year, as though he had been the meaneſt of the Iſraelites, to repair with his triumphant hands, the breaches which the enemy had made in the ſanctuary.*

We ſaw him (M. de Turenne) *in the famous battle of the Downs, force the weapons out of the hands of the mercenary troops, when they were going to fall on the vanquiſhed with a brutal fury.*

He won the hearts of thoſe who are generally kept within the limits of their duty by fear of puniſhment only, with the obligation of reſpect and friendſhip. .... By what inviſible chains did he thus lead the will?

How often did he make his greateſt efforts, to tear off the fatal bandage which cloſed his eyes againſt truth?

We might obſerve in many of the above-cited examples, that epithets contribute very much to the elegance and ſtrength of an oration. They chiefly produce that effect, when they are figurative and metaphorical, according to Quintilian's obſervation. [*g*] *Diſcamus ſpes effrænatas & animum in futura eminentem velut in vinculis habere.* "Let us learn to keep our "unbridled hopes, and a mind burſting after futuri-"ty, like a priſoner in ſhackles." [*h*] *Vide quantum rerum per unam gulam tranſiturarum permiſceat luxuria, terrarum mariſque vaſtatrix.* "Obſerve how many "things of different kinds does luxury, that tyrant "both on earth and ſea, pour down with promiſcu-"ous digeſtion." The ſame Seneca ſpeaks thus in an excellent encomium upon the death of the wife of a provincial governor. [*i*] *Loquax & ingenioſa in contumelias præfectorum provincia, in qua etiam qui vitaverunt culpam, non effugerunt infamiam, eam velut unicum ſanctitatis exemplum ſuſpexit.* "That province was "ever eloquent upon the faults of its governors, ſo "that even thoſe who avoided crimes, did not eſcape "infamy. She alone was conſidered as a ſingular ex-

[*f*] M. Flechier.
[*g*] Senec. de tranq. anim.
[*h*] Idem epiſt. 95.
[*i*] De conſ. ad Helv. c. 17.

"ample

" ample of piety." Cicero says something like this of his brother. [k] *Quæ cùm honesta sint in his privatis nostris quotidianisque rationibus; in tanto imperio, tam depravatis moribus, tam corruptrice provinciâ, divina videantur necesse est.* " Those things, which among us " philosophers may be called honest in such a corrupt " and extensive an empire as ours, and so indifferent " a province as you are placed in, must be thought " divine."

[l] A discourse without epithets is languid, and seems almost without life or soul. However we must not multiply them too much. For, to use Quintilian's comparison, it is with epithets in a discourse, as with servants in an army, who would be extremely burdensome, and of no other use but to embarrass it, if every soldier had one; for then the number would be doubled, but not the strength.

ARTICLE THE FOURTH.

Of the ORDER *and* DISPOSITION *of* WORDS.

IT must be owned, that the placing of Words contributes very much to the beauty, and sometimes even to the strength of a discourse. [m] Nature has implanted a taste in man, which makes him sensible to harmony and number; and in order to introduce this kind of harmony and concert into languages, we need only consult nature, study the genius of those languages, and sound and interrogate, as it were, the

[k] Ep. 1. ad Quint. frat. l. 1.

[l] Talis est ratio hujusce virtutis, ut sine oppositis nuda sit & incompta oratio. Ne oneretur tamen multis. Nam sit longa & impedita, ut . . . . eam judices similem agmini totidem lixas habenti, quot milites quoque; in quo & numerus est duplex, nec duplum virium. Quintil. l. 8. c. 6.

[m] Naturâ ducimur ad modos. Quintil. l. 9. c. 4.

Aures, vel animus aurium nuncio naturalem quandam in se continet vocum omnium mentionem. . . . Animadversum est eâdem naturâ admonente, esse quosdam certos cursus conclusionesque verborum. Cic. Orat. n. 177, 178.

ear,

ear, which [n] Cicero juſtly calls a proud and diſdainful judge. Indeed, let a thought be ever ſo beautiful in itſelf, if the words which expreſs it are ill placed, the delicacy of the ear is ſhocked; [o] a harſh and inharmonious compoſition grates it; whereas it is generally ſoothed with that which is ſoft and flowing. If the harmony be not ſtrong, and the cadence too quick, the ear is ſenſible that ſomething is wanting, and is not ſatisfied. But, on the contrary, if there is any thing heavy and ſuperfluous, it cannot bear it. In a word, nothing can give it pleaſure but a full and harmonious flow of words.

To prove that this taſte is natural, we need only obſerve, [p] that it is common to the learned and unlearned; but with this difference, that [q] the former know the reaſons, and the other judge by opinion only. Thus [r] Cicero cannot conceive how it is poſſible for a man not to be ſenſible to the harmony of an oration; and he does not judge of it ſo much by his own experience, as by what frequently happened to a whole aſſembly, who were ſo charmed with the cloſe of harmonious periods, that they diſcovered their ſatisfaction and taſte, by univerſal acclamations.

It is then of the greateſt importance that youth ſhould be taught early to diſcover this Order and Diſ-

[n] Graves ſententiæ inconditis verbis elatæ, offendunt aures, quarum eſt judicium ſuperbiſſimum. Orat. n. 150.

Aurium ſenſus faſtidioſiſſimus. Lib. 1. ad Heren. n. 32.

[o] Itaque & longiora & breviora judicat, & perfecta ac moderata ſemper expectat. Mutila ſentit quædam, & quaſi decurtata, quibus tanquam debito fraudetur; productiora alia, & quaſi immoderatiùs excurrentia; quæ magis etiam aſpernantur aures. Orat. n. 177, 178.

Optimè de illâ (compoſitione) judicant aures, quæ & plena ſentiunt, & parum expleta deſiderant, & fragoſis offenduntur, & lenibus mulcentur, & contortis excitantur, & ſtabilia probant, clauda deprehendunt, redundantia & nimia faſtidunt. Quint. l. 9. cap. 4.

[p] Unum eſt & ſimplex aurium judicium, & promiſcuè ac communiter ſtultis ac ſapientibus à naturâ datum. Cic. pro Font. n. 12.

[q] Docti rationem componendi intelligant, indocti voluptatem. Quint. l. 9. c. 4.

[r] Quod qui non ſentiunt, quas aures habeant, aut quid in his hominis ſimile ſit, neſcio. Meæ quidem, &c. Quid dico meas? Conciones ſæpe exclamare vidi cùm aptè verba cecidiſſent. Orat. n. 168.

poſition

position of Words. [s] We must make them admire, how words in the orator's hands are like soft wax, which he handles and manages at pleasure, and to which he gives whatever form he thinks fit: how, by the different structure he gives them, the oration proceeds sometimes with a majestic gravity, or runs with rapidity; sometimes charms and ravishes the auditor by the softness of its harmony, or fills him with horror by a sharp and harsh cadence, according to the subject he treats. We must make youth observe, that this ranging of expressions has a surprising effect, not only as it pleases, but makes an impression on peoples minds. [t] For, as Quintilian observes, it is scarce possible that an expression should reach the heart, when it begins with grating the ear, which is, as it were, its portico and avenue. On the other hand, a man is willing to hear what pleases him [u], and this induces him to believe what is said to him.

As the quality and measure of words do not depend upon the orator, and that he finds them all cut out, as it were, to his hand; [x] his address consists in ranging them in such order, that their concourse and union (without leaving any vacuity, or producing any harshness) may render the oration soft, flowing, and agreeable. And there are no expressions, however harsh they may appear in themselves, but may con-

[s] Nihil est tam tenerum, neque tam flexibile, neque quod tam facilè sequatur quòcumque ducas, quàm oratio. . . . Ea nos (verba) cum jacentia sustulimus è medio, sicut molissimam ceram ad nostrum arbitrium formamus & fingimus. Itaque tum graves sumus, tum subtiles, tum medium quiddam tenemus: sic institutam nostram sententiam sequitur orationis genus. Cic. 3. de Orat. n. 176, 177.

Rebus accommodanda compositio, ut asperis asperos etiam numeros adhibere oporteat, & cum dicente æquè audientem exhorrescere. Quint. l. 9. c. 4.

Idque ad omnem rationem, & aurium voluptatem, & animorum motum mutatur & vertitur. Ibid.

[t] Nihil intrare potest in affectum, quod in aure velut quodam vestibulo statim offendit. Quint. l. 8. c. 4.

[u] Voluptate ad fidem ducitur. Ibid.

[x] Collocationis est componere & struere verba sic, ut neve asper eorum concursus, neve hiulcus sit, sed quodammodo coagmentatus & lævis. . . Hæc est collocatio, quæ junctam orationem efficit, quæ cohærentem, quæ lævem, quæ æquabiliter fluentem. Cic. 3. de Orat. n. 171, 172.

tribute

tribute to the harmony of a diſcourſe, when judiciouſly diſpoſed [y] as in a building, in which the moſt irregular and rougheſt ſtones have their proper places. Iſocrates, properly ſpeaking, was the firſt among the Greeks, who made them ſenſible of this beauty of harmony and cadence; and we ſhall ſoon ſee, that Cicero did the ſame ſervice to the language of his country.

The rules which Cicero and Quintilian have given us upon this topic, as they obſerved the different feet to be employed in orations, may be of ſervice to young people, provided a judicious choice is made from them. The obſervations of Sylvius, called *Progymnaſmata*, which are at the end of the collection of phraſes from Cicero, may likewiſe be of great uſe to them: but the beſt maſter they can ſtudy on this ſubject, is Cicero himſelf. He was the firſt who perceived that the Latin tongue wanted a beauty which the ancient Romans were abſolutely ignorant of, or neglected; and which, however, was capable of raiſing it to a much greater perfection. As he was extremely jealous of the honour of his country, he undertook, by embelliſhing the Latin tongue with ſound, cadence, and harmony, to make, if poſſible, the language of his country equal to that of the Greeks, which has a very great advantage in this particular. It is ſurpriſing how it was poſſible for him, in a few years, to carry the Latin, in this reſpect, to the higheſt perfection, which is not effected, generally ſpeaking, without long experience, and advances gradually by ſlow improvements. It is Cicero then that youth muſt ſet before them in this, as well as in every thing elſe. They will meet with rich thoughts and beautiful expreſſions in the hiſtorians; but they muſt not therefore ſearch for harmonious periods in them. [z] The ſtyle of hiſtory, which may be eaſy, natural, and flowing, is not ſuitable to thoſe grave and harmonious numbers, which the majeſty of an oratorial diſcourſe requires.

[y] Sicut in ſtructurâ ſaxorum ruditum etiam ipſa enormitas invenit cui applicari, & in quo poſſit inſiſtere. Quint. l. 9. c. 4.

[z] Hiſtoriæ, quæ currere debet ac ferri, minùs conveniunt interſiſtentes clauſulæ. Quint. l. 9. c. 4.

The

The eaſieſt and ſureſt way of making young people ſenſible of the beauty of ranging expreſſions, is to practiſe what Cicero himſelf did, in treating of this ſubject in his books *de Oratore*; that is, to ſelect ſome of the moſt harmonious and periodical paſſages in the books which are explained to them; and to throw them out of the order and form in which they lie. [*a*] There will ſtill be the ſame thoughts and expreſſions, but not the ſame grace, nor the ſame force; and the more thoſe paſſages ſhine in ſenſe and diction, the more grating will they be when thus diſplaced; becauſe the magnificence of the words will make this ſtill the more remarkable. The ears of young people being formed after this manner, by an aſſiduous reading of Cicero, and accuſtomed to the ſoft and harmonious cadence of his periods, will become delicate, and difficult to be pleaſed; and, as he ſays of himſelf [*b*], their ear will diſcover perfectly well a full and harmonious period, and perceive alſo whether there is any defect or redundancy in it.

[*c*] Although there muſt be harmony in the whole body and texture of the period, and the harmony of which we are treating reſults from this union and concert of all the parts; 'tis allowed, however, that the effect is more evident in the cloſe. The ear being carried away in the other parts of the period, by the continuity of words, like a flood, is not capable of forming a proper idea of the ſounds, till the rapidity of utterance ceaſing a little, gives it a kind of pauſe. And indeed, it is here that the auditor's admiration, ſuſ-

[*a*] Quod cuique viſum erit vehementer, dulciter, ſpecioſè dictum, ſolvat & turbet: aberit omnis vis, jucunditas, decor. . . Illud notâſſe ſatis habeo, quo pulchriora & ſenſu & elocutione diſſolveris, hoc orationem magis deformem fore: quia negligentia collocationis ipsâ verborum luce deprehenditur. Ibid.

[*b*] Meæ quidem (aures) & perfecto completoque verborum ambitu gaudent, & curta ſentiunt, nec amant redundantia. Orat. n. 168.

[*c*] In omni quidem corpore, totoque, ut ita dixerim, tractu numeris inſerta eſt (compoſitio). Magis tamen deſideratur in clauſulis, & apparet. Aures continuam vocem ſecutæ, ductæque velut prono decurrentis orationis flumine, tum magis judicant, cum ille impetus ſtetit, & intuendi tempus dedit. Hæc eſt ſedes orationis: hîc laus omnis declamat. Quint. l. 9. c. 4.

pended

pended till then by the charms of the diſcourſe, breaks out on a ſudden in cries and acclamations.

[*d*] The beginning, likewiſe, requires particular care: becauſe the ear, from the particular attention natural to what is new, eaſily diſcovers its faults.

It is therefore upon the beginning and end of the period, that the diſquiſitions youth are to make ſhould principally turn; nor muſt we omit to make them attend to the ſurpriſing variety with which Cicero has interſperſed his numbers, in order to avoid the offenſive uniformity of the ſame cadences, which tire and diſguſt the auditors: I except however that trivial cloſe, *eſſe videatur*, which he was juſtly reproached to have affected, and with which he concludes a great number of his phraſes. We find it above ten times in his oration *pro lege Manilia.*

There is another Diſpoſition or Order of Words more viſible and ſtudied, which may ſuit with pompous and ceremonious ſpeeches; ſuch as thoſe of the demonſtrative kind, [*e*] where the auditor, not being upon his guard againſt the ſurpriſes of art, is not afraid that ſnares are laid for his opinion; for then, ſo far from being diſguſted at thoſe harmonious and flowing cadences, he thinks himſelf obliged to the orator for giving him by their means a grateful and innocent pleaſure. But it is otherways when grave and ſerious matters are handled, whoſe only view is to affect and inſtruct. The cadence muſt then be alſo ſomething grave and ſerious; [*f*] and this charm of numbers prepared for the auditors, muſt be concealed, as it were, beneath the juſtneſs of the thoughts, and the beauty of the expreſſions, which may ſo engroſs

[*d*] Proximam clauſulis diligentiam poſtulant initia: nam & ad hæc intentus auditor eſt. Ibid.

[*e*] Cum is eſt auditor, qui non vereatur ne compoſitæ orationis inſidiis ſua fides attentetur, gratiam quoque habet oratori, voluptari aurium ſervienti. Orat. n. 208.

[*f*] Sic minimè animadvertetur delectationis aucupium, & quadrandæ orationis induſtria: quæ latebit eò magis, ſi & verborum & ſententiarum ponderibus utemur. Nam qui audiunt, hæc duo animadvertunt, & jucunda ſibi cenſent, verba dico & ſententias: eaque dum animis attentis admirantes excipiunt, fugit eos & prætervolat numerus; qui tamen ſi abeſſet, illa ipſa delectarent. Ibid. n. 197.

their

their attention, that they appear inattentive to the harmony and disposition.

EXAMPLES.

Every part of Cicero will convince our eyes, or rather ears, of the truth of what is now asserted.

[g] *Quod si è portu solventibus, ii, qui jam in portum ex alto invehuntur, præcipere summo studio solent & tempestatum rationem, & prædonum, & locorum, quòd natura affert ut eis faveamus, qui eadem pericula, quibus nos perfuncti sumus, ingrediuntur: quo tandem me animo esse oportet, prope jam ex magna jactatione terram videntem, in eum, cui video maximas republicæ tempestates esse subeundas!* "If mariners who are come into port, "are found to instruct those who are going out to sea, "of the dangers of the voyage, the tempests to be "encountered, the quick-sands, the pirates, which "they themselves have escaped; how much more "ought I, who have lately been tempest-beaten in "every quarter, feel for him who is now to undergo "the tempests of government!" Nothing can be smoother than this period: but were we to throw some of the words out of the order in which they stand, it would disguise the whole strangely.

[h] *Omnes urbanæ res, omnia hæc nostra præclara studia, & hæc forensis laus & industria, latent in tutelâ ac præsidio bellicæ virtutis. Simul atque increpuit suspicio tumultûs, artes illico nostræ conticescunt.* "All the arts "of civil society, all the studies that employ philo-"sophy, find refuge under the protection of military "virtue. The moment that tumults but threaten "to arise, then all our arts sink into silence." This concluding cadence, which is a dichoreous, is extremely harmonious; and for that very reason Cicero thinks it should not be too often used in orations; because the affectation becomes vicious, even in the best things.

[i] *Animadverti, judices, omnem accusatoris orationem in duas divisam esse partes.* According to the natural order it should be, *in duas partes divisam esse.* But

[g] Pro Mur. n. 4. [h] Ibid. n. 22. [i] Pro Cluent. n. 1.

what

what a difference! *Rectum erat, ſed durum & incomptum*, ſays Quintilian, in his obſervation on this Diſpoſition of the Words.

[*k*] *Quam ſpem cogitationum & conſiliorum meorum, cum graves communium temporum, tum varii noſtri caſus fefellerunt. Nam qui locus quietis & tranquillitatis pleniſſimus fore videbatur, in eo maximæ moleſtiarum & turbulentiſſimæ tempeſtates extiterunt.* Is there any thing in muſic ſweeter than theſe periods?

[*l*] *Hæc Centuripina navis erat incredibili celeritate velis. . . Evolârat jam è conſpectu fere fugiens quadriremis, cum etiam tunc cæteræ naves in ſuo loco moliebantur.* Here every thing is rapid; the Choice of Words, as well as the Diſpoſition of them; and the Choice of the very letters, which of moſt are liquid and ſmooth, *Incredibili celeritate, velis.* The cadence at the beginning, *evolârat jam, &c.* is as ſwift as the ſhip itſelf; whereas that at the end, which conſiſts wholly of one very long, heavy word, repreſents in a wonderful manner the efforts of an ill-equipped fleet, *Moliebantur.*

[*m*] *Reſpice celeritatem rapidiſſimi temporis: cogita brevitatem hujus ſpatii, per quod citatiſſimi currimus.* "Behold the ſwiftneſs of time paſt; conſider the rapi-"dity of future." It is plain that Seneca endeavoured in this place to deſcribe the rapidity of time, by that of words and letters.

[*n*] *Servius agitat rem militarem: inſectatur totam hanc legationem: aſſiduitatis, & operarum harum quotidianarum putat eſſe conſulatum.* One cannot doubt but Cicero purpoſely affected to employ three pretty long genitives plural, and the ſame termination in this place (which would have a very ill effect in any other) the more to degrade the profeſſion which his adverſary undertook to magnify. He ſeems to have copied this paſſage from Terence. [*o*] *O faciem pulchram! Deleo omnes de hinc ex animo mulieres. Tædet quotidianarum harum formarum.*

[*k*] Lib. 1. de Orat. n. 2.
[*l*] In Verr. 7. n. 87.
[*m*] Epiſt. 99.
[*n*] Pro Mur. n. 21.
[*o*] Eunuch act. 2. ſc. 3.

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The ſame orator endeavouring to prove, that Milo did not leave Rome with an intention to attack Clodius, gives the following deſcription of his equipage: *Cùm hic inſidiator, qui iter illud ad cædem faciendam apparâſſet, cum uxore veheretur in rheda, penulatus, vulgi magno impedimento, ac muliebri & delicato ancillarum puerorumque comitatu.* "When this aſſaſſin, who pretended a journey only to commit murder, went down, he was carried in a chariot with his wife, his proviſions laid in, a crowd of vulgar ſlaves to attend him, women, boys and girls making up his retinue." What man, who has ever ſo little ear, but is ſenſible, on the bare reading of this paſſage, that the orator affected to employ in this place, long words, conſiſting of many ſyllables; and that he crowded them one upon another, the better to expreſs the multitude of men and women attendants, who were more likely to encumber than be of ſervice in a combat?

A SECOND METHOD *of* ORDER *or* DISPOSITION.

The order I have hitherto been treating of, has no other end, properly ſpeaking, but to pleaſe the ear, and to make the oration more harmonious. There is another kind, by which the orator is more intent upon giving ſtrength than grace and beauty to his diſcourſe. This conſiſts in diſpoſing certain expreſſions in ſuch a manner, that the oration may grow ſtill more vigorous as it goes on; and that the laſt may have always the moſt energy, and always add ſomething to thoſe which preceded them. Sometimes certain words are rejected in the concluſion, which have a particular emphaſis, and give the greateſt ſtrength to a thought or deſcription; in order that being ſeparated, as it were, from the reſt, and ſet in a ſtronger light, they may ſtrike forcibly on the mind. This kind of order is as remarkable as the former, and deſerves the utmoſt attention of the maſter. I will give two or three examples of this kind, extracted from Cicero, and add

Quintilian's reflections, which alone would be sufficient to form our taste, and teach us to understand and explain authors.

1. [p] *Tu istis faucibus, istis lateribus, istâ gladatoriâ totius corporis firmitate, tantum vini in Hippiæ nuptiis exhauseras, ut tibi necesse esset in populi Romani conspectu vomere postridie.* "Didst thou not, with that "face of thine, that Herculean make, those brawny "shoulders, drink so much wine at the nuptials of "Hippias, that thou wert obliged to disgorge it the "day following, in sight of the whole Roman peo- "ple." Quintilian weighs every word in this description. What are the face and shoulders, says he, to his being drunk? A great deal. For if we consider these, we are enabled to conjecture what quantity of wine he drank at those nuptials; which however, with all his strength, he was unable to digest.

We are sensible enough of the effect which is produced by this disposition of the words, *faucibus, lateribus, gladatoriâ totius corporis firmitate*, which rise to the end.

But let us hear Cicero explain this thought, and plainly point out to us the whole extent of it [q]. *O rem non modò visu fœdam, sed etiam auditu! Si hoc tibi inter cœnam in tuis immanibus illis poculis accidisset, quis non turpe duceret? In cœtu verò populi Romani, negotium publicum gerens, magister equitum, cui ructare turpe esset, is vomens fructis esculentis, vinum redolentibus, gremium suum & totum tribunal implevit.* "O conduct, not "only disgusting to the sight, but hateful to the "ear! If this had happened in the midst of your "brutal revelries at supper, it would have been "thought indecent; but to happen in the assembly "of the Roman people, while the business of the "state was transacting, while you were even in one of "the highest offices of that state, when even to belch "were indecent, to see such a character disgorging "the half-digested meal, stinking of wine, and de-

[p] Philip. 2. n. 63. [q] Ibid.

"filing

" filing not only his own boſom, but the tribunal " where he ſat, who can be patient, &c." It is obvious, that the laſt expreſſions ſtill improve upon the preceding ones. Each of theſe ſentences, ſays Quintilian, have their force increaſing. The thing was filthy in itſelf alone, more ſo in company, ſtill more in an aſſembly of the people, and theſe the Roman people: it had been indecent though no buſineſs were tranſacting, more ſo the public buſineſs; ſtill more, himſelf in high office. A meaner orator might divide all theſe circumſtances; Cicero unites them, and ſeizes upon ſublimity, not by the frequency, but the force of his blow. This is a beautiful model of explanation for maſters.

But how beautiful ſoever the Roman orator's deſcription of Anthony's vomiting may be, and whatever precaution he may take to advertiſe us firſt of the effect it muſt produce: *O rem non modò viſu fœdam, ſed etiam auditu!* I do not believe our language, which is ſo nice and delicate with regard to decency, could bear this detail of circumſtances which diſguſts and ſhocks the imagination, and would never bear theſe words, *vomere*, *ructare*, *fruſtis eſculentis* [r]. Here is an opportunity of making youth obſerve the difference in the genius of languages, and the indiſputable advantage which ours has in this reſpect over the Greek and Latin.

2. [s] *Stetit ſoleatus prætor populi Romani cum pallio tunicaque talari mulierculâ nixus in littore.* Theſe laſt words, *in littore*, placed in the cloſe, add a prodigious ſtrength to Cicero's thoughts, which I will explain in another place, where I endeavour to point out the beauty of this deſcription, and relate Quintilian's admirable expoſition of the paſſage.

3. [t] *Aderat janitor carceris, carnifex prætoris, mors terrorque ſociorum & civium Romanorum, lictor Sextius.* Whoever ſhould put *lictor Sextius* in the beginning,

[r] Perhaps the cuſtom of retching voluntarily after meals (a practice very common in that age) made theſe expreſſions not ſo diſtaſteful.

[s] Verr. 7. n. 85.

[t] Ibid. n. 157.

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would ſpoil all: the dreadful apparatus of this executioner muſt go before him. Whoever ſhould throw the members of this period into another order, would deſtroy all its beauty [*u*], which, according to the rules of Rhetoric and good ſenſe, muſt grow more emphatic as it proceeds. Nevertheleſs, this rule here complies with the delicacy of the ear, which would have been offended, had the words been placed thus, *terror morſque ſociorum*, according to their natural order, *death* making a ſtronger impreſſion than *terror*.

[*u*] Creſcere ſolet oratio verbis omnibus altiùs inſurgentibus. Quint. l. viii. c. 4.

END OF THE FIRST VOLUME.